

ACADEMIC EDITION. *A. J. J. J. J.*

# DALLAS' MODERN SCHOOL

## Five-String

FOR THE

## BANJO



Registered at the  
British Museum.

Entered at  
Stationers' Hall.

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ALL COUNTRIES  
MCM VIII.

PRICE:  
5/- NET CASH.

Compiled by

## HERBERT J. ELLIS.

Edited and Revised by

## A.H. NASSAU-KENNEDY, I.S.M.

Authorized and Recommended for the  
Use of Candidates by the

### LONDON COLLEGE of BANJOISTS

Under the Direction of the  
International Union of Musicians.

[Incorporated by Act of Imperial Parliament.]

### CONTAINING

- I. Chart of Complete Fingerboard of the Banjo. — II. Rudiments of Music. —  
III. Right and Left Hand Fingering. — IV. Tuneful Exercises. — V. Scales. —  
VI. Accompaniments. — VII. Rolling, Harmonics, Slurs, Snaps, Slides, Vibrato, &c. —  
VIII. Songs with Banjo Accompaniments.

### ALSO

- THE PRINCIPLES OF — I. Plectrum Playing. — II. Self Accompanied Style. — III. Spanish Style. — IV. Alternate Picking. —  
V. Chord Fingering. — VI. Chord Reading. — VII. Chord Playing. — VIII. Right Hand Harmonics, &c.

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TRAMP! TRAMP! TRAMP!

JOURNEY GET YOUR GUN.

MAGGIE MAY.

SLEEPER, BABY DARE NO.

CHIMING BELLS OF LONG ACO.

MY SOUTHERN SUNNY HOME.

TAKE ME HOME.

MY NELLY'S BLUE EYES.

TAKE THIS LETTER TO MY MOTHER.

BONNIE MARY OF ARCYLE.

ANNIE LAURIE.

TO CHOOSE TO BE A DAISY.

LOVE'S YOUNG DREAM.

JOHN HONG KONG.

OFF IN THE STILLY NIGHT.

LOVE'S RITORNELLA.

MY PRETTY JANE.

WAIT TILL THE CLOUDS ROLL.

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ALL FOR THE BEST.

BONNIE DUNDEE.

DE DARKIES HAB DE FLO.

I LOVE BUT THEE.

WHY ART THOU SAD.

BLUE BELLS OF SCOTLAND.

ROSA LEE.

DON'T FORGET TO WRITE ME.

PEEPING THRO' THE CELLAR DOOR.

THE GLENDAY BURK.

ANNIE LISLE.

VALLEY LAY SMILING BEFORE ME.

OH DEM GOLDEN SLIPPERS.

PRETTY AS A PICTURE.

WHEN THE SWALLOWS.

ROBIN ADAIR.

IN THE MORNING, BY THE BRIGHT.

GO TO SLEEP, MY BABY GIRL.

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DAT BOY JIM.

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MID DE COTTON.

DE PICCANNINIES CAKE WALK.

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SNOW QUEEN WALTZ.  
SCHAEFFER'S JIG.  
INDIAN PATROL.  
MARCH OF THE ROYAL BLUES.  
FAIRY REVELS.



## EDITOR'S NOTE.

Beyond the fact that the Banjo (under the name of BANJO) came into *prominence* (first in America) in 1842, nothing authentic is known of its actual origin. In England it has been nearly always – not always – identified with imitation (and real) negro minstrelsy. Few, if any stringed instruments can be traced back to white-skinned originators. But we *do* know that a certain instrument – the Banjo – was christened, naturalized or nationalized, nurtured, musically prescribed for, developed and somewhat perfected, in America. In England we took on with the Banjo later (that is, from 1842 onwards) and in recent years the professional players, composers and journalists here have exerted every endeavour to promote Banjo interests and to obtain, due, unprejudiced recognition for the instrument on its own peculiar merits.

It must never be forgotten or overlooked by those who have the welfare of the Banjo at heart that the instrument has had it ups and downs and still survives. It was once (1887, Queen Victoria's first Jubilee) at its height as a national craze – before it was really ripe for such. Then it dropped to normal pitch to make room for Bicycling, Ping-pong, Bridge, Motoring, Picture-puzzles, Limericks and other foibles that, for their time, more or less disorganized national *as well as* Banjo interests. And now we find the instrument, having stood the test of time and of tribulation, again coming to the front.

*One of the largest illustrated London papers, which circulates in the principal Clubs and aristocratic institutions in Great Britain, said, in commenting upon summer resort entertainments, that "The most successful teams (troupes) are those in which the Banjo predominates." – THE SPHERE, Aug. 17<sup>th</sup> 1904.*

*A certain American Society of Musicians which had been granted a charter by the United States Government (-Incorporated by Act of Parliament - we would say, in England) held, at Washington, U.S.A. its seventh annual convention of delegates on May 6<sup>th</sup> 1908, and was received by President Roosevelt at his official residence, the "White House." The name of this society is THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS – which means 'the Banjo to the front!'*

In 1906 there were 36 Banjo turns on the music hall stage in England, exhibiting the instrument night after night, week after week, year in and year out to more than thousands of people. London and Provincial music hall managers are responsible for this advanced state of affairs. Do they or do they *not* know what they are about? Keen, shrewd, busy men and alert, as they are universally known to be, they are providing an increasing number of Banjo turns for their patrons. Surely this is a sign of the times. Some of us know that many of these Banjo turns do not present the instrument to best advantage to the public; but it must be remembered that the public generally attend entertainments for amusement and not so much to criticise. The verdict of an audience of Banjoists would necessarily be different from that of the public who are not familiar with nor interested in the technics of Banjo-playing.

The man who is accredited with having been the first to attract notice to the Banjo was an American named Joe Sweeney (born 1813) – a perhaps wayward member of a white Virginian family of estate and means, who assumed the character of a negro impersonator, and, after he had exploited the instrument throughout the United States, arrived with it in England in 1842. The assertion that the Banjo is of Ethiopian birth or origin can neither be proved nor disputed on our present available knowledge. On many occasions, nevertheless, it has been favoured by the honour of Royal patronage at home and abroad. The position of the Banjo to-day is that of one which is being treated seriously on a musical basis and as a source of legitimate profit to those who embrace it. It has so far advanced as to be included in the curriculum of several incorporated musical institutions. Those, in high places, who still pretend to regard it only as a "toy" do so to serve their own monetary benefit rather than the best interests of the Banjo. They are retarding the progress of Banjoism.

London, 1908.

The Editor.

## PUBLISHERS' NOTE.

The ever increasing demand for a Banjo instruction book that will satisfy the new requirements of that instrument has led us to have our "Modern School" brought right up-to-date. Prominent English teachers will observe that their individual expressions of opinion have been duly respected. The work of revision has been entrusted to a capable editor whose authority on technical Banjo matters is generally recognized.

We now hope the modernized edition will fulfil the purpose for which it is obviously intended.  
London, 1908.

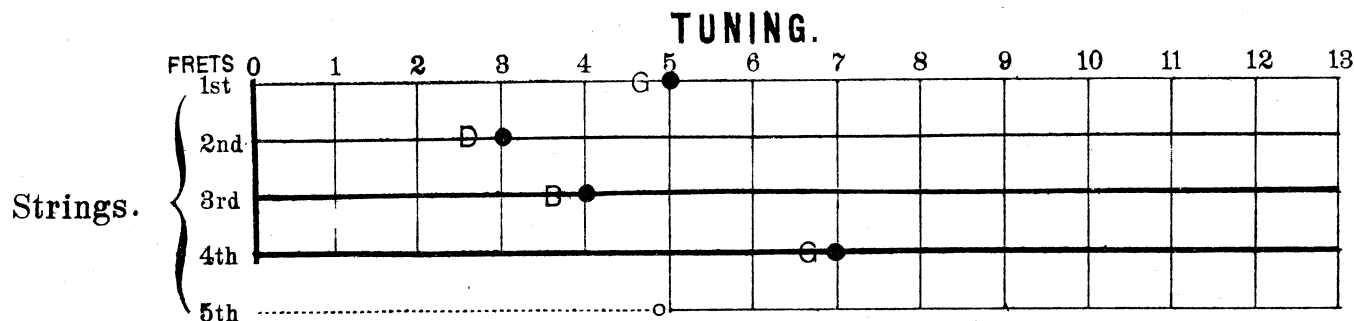
The Publishers.




# THE BANJO.

5

The Banjo, or more precisely the American Banjo, has four gut strings graduated according to pitch, and one of silk which is wire spun *i.e.*, covered with fine copper wire. For climatic reasons specially drawn steel wire strings, and strings of composite material, are sometimes substituted for gut. Its sister instrument, also originally American, called the Zither-Banjo, resembles the Banjo so far as the general principles of manipulation, and number and tuning of strings are concerned. In its English improved form it has necessarily steel strings, (1st 2nd and 5th.) The touch, or manner of plucking the strings differs somewhat from that of the Banjo. Its best exponents are found amongst those who pick with suitably trimmed nails instead of the finger tips.



If a **G** pitch-pipe or tuning-fork is not available strike **G**.  on the Piano and tune the 3rd string in unison with it.

Press the 3rd string at **B** and tune the 2nd string in unison.

" " 2nd " " **D** " " " 1st " " "

" " 1st " " **G** " " " 5th " " "

" " 4th " " **G** (to test whether it is lower or higher than the 3rd string,) and tune in unison.

## HOLDING THE BANJO.

The Banjo should be held as steady as possible so that its arm or handle cannot waver. To insure this end it is advisable, especially with the beginner, to cross the left knee over the right, resting the instrument in the lap and against the breast. When so placed it may easily be kept in position without the contact or aid of either hand, which, in itself, is conducive to freedom of action.

## THE POSITION OF THE HANDS.

**THE RIGHT HAND.** Rest the 2nd finger on the 1st string about  $2\frac{1}{2}$  inches from the bridge; the 1st finger on the 2nd string about 3 inches, and the thumb about 4 inches. Then allow the 4th finger to drop on the vellum as it most naturally would. This position of the hand affords more scope for execution than any method previously advocated.

**THE LEFT HAND** There are essentially two positions or postures of the left hand. First, when only the fingertips stop the strings; second, when a Barré (page 21) is taken up. Regarding the first: Place the fingertips on the strings thus: -

1st Finger, 1st Fret, 1st String.

2nd " 2nd " 2nd "

3rd " 3rd " 3rd "

4th " 4th " 4th "

and throw the wrist (not the hand) well away from the body. The ball of the thumb, which must be turned outwards from the handle, will rest between the first and second frets. When the position of the left hand is taken up properly there should be a small triangular space under the handle. The thumb is not used for gripping purposes but rather to resist the pressure of the fingers when stopping the strings. With respect to the Barré posture: Press four fingers at four consecutive frets on the same string and keep them there. Now throw the wrist away from the handle until the ball of the thumb comes directly under the second finger. Release only the first finger and endeavour to press down two, three, or four strings with it. It is important to observe that this Barré is not made with the fleshy under surface of the finger, but with that edge or side of it which is nearest the tuning-pegs. The barring finger must be as nearly as possible parallel with the fret.

## STYLES OF PLAYING.

There are five principal methods of performance on the Banjo. In order of development they are: -

**THIMBLE STYLE.** Considering it now almost obsolete, it has been extracted from this work.

**PIZZICATO** or **PICKING**, which is the most universal at present.

**SOSTENUTO**, which, when dexterously performed renders the Banjo a complete solo instrument without the aid of a pianoforte or other instrumental accompaniment. Probably the most musically effective style.

**PLECTRING**, which has won its way into popularity in spite of extreme prejudice. It is met with in two forms, viz: - the old, or Tremolo, and the new, or Technique. The latter style being most effective for public performance with orchestral accompaniment.

**ALLA SPAGNOLA** or **SPANISH STYLE.** The least-developed of the five methods. It is a very florid and showy style, particularly effective in concert hall performance. Its employment is principally confined to very expert performers.

**Open Notes.**

G C G B D

**FOURTH STRING.**

**THIRD STRING.**

**SECOND STRING.**

**FIRST STRING.**

**Open Notes.**

G C G B D

**1st Fret**

**2nd**

**3rd**

**4th**

**5th**

**6th**

**7th**

**8th**

**9th**

**10th**

**11th**

**12th**

**13th**

**14th**

**15th**

**16th**

**17th**

**18th**

**19th**

**20th**

**21st**

**22nd**

**Octave String**

**SELDOM FINGERED**

**Octave String**

**SELDOM FINGERED**

**1st Fret**

**2nd**

**3rd**

**4th**

**5th**

**6th**

**7th**

**8th**

**9th**

**10th**

**11th**

**12th**

**13th**

**14th**

**15th**

**16th**

**17th**

**18th**

**19th**

**20th**

**21st**

**22nd**

**Octave String**

**SELDOM FINGERED**

**(The heavy frets indicate the principal positions on the Banjo.)**

# COMPLETE CHROMATIC FINGERBOARD

BY  
**J. E. DALLAS.**



# J. E. DALLAS'

## MODERN SCHOOL

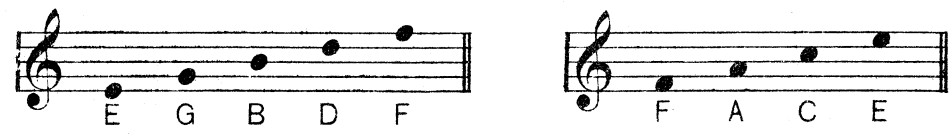
FOR THE

### FIVE-STRING BANJO.

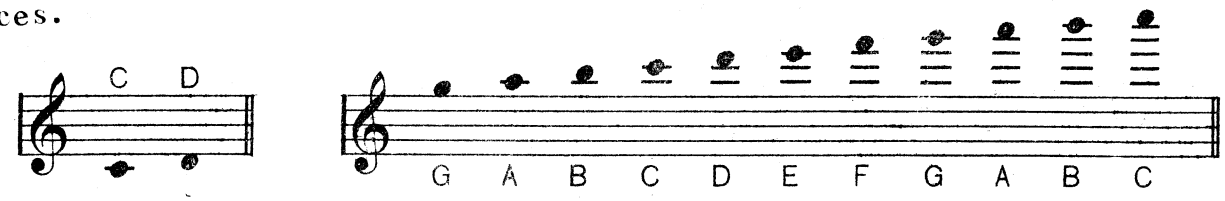
### THE RUDIMENTS OF MUSIC.

#### THE STAVE, CLEFS AND NOTES.

Musical sounds are written by characters termed Notes on and between five lines called a Stave. The notes are named after the first seven letters of the Alphabet A. B. C. D. E. F. G. Names of the notes on and between the lines of the stave:—



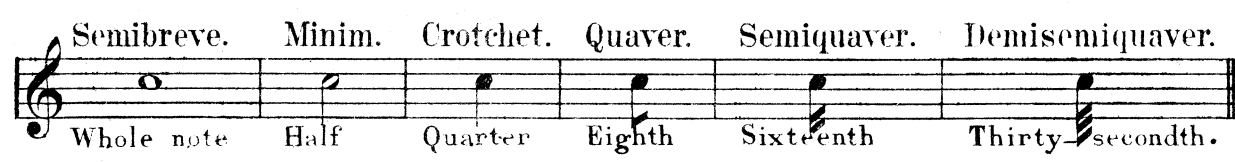
Notes extending above or below the stave are written on short lines termed Ledger lines and spaces.



The sign placed at the commencement of the stave, and termed a Clef, serves to determine the pitch of the notes. Of clefs there are several, but only one is used in Banjo music—the Treble or G Clef, so called because the curl or tail falls upon the second line.

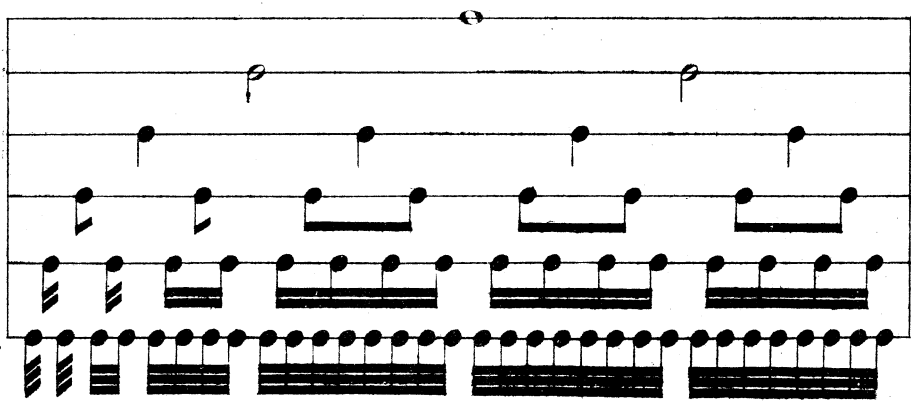


Different forms of notes are used to indicate the different duration of sounds:



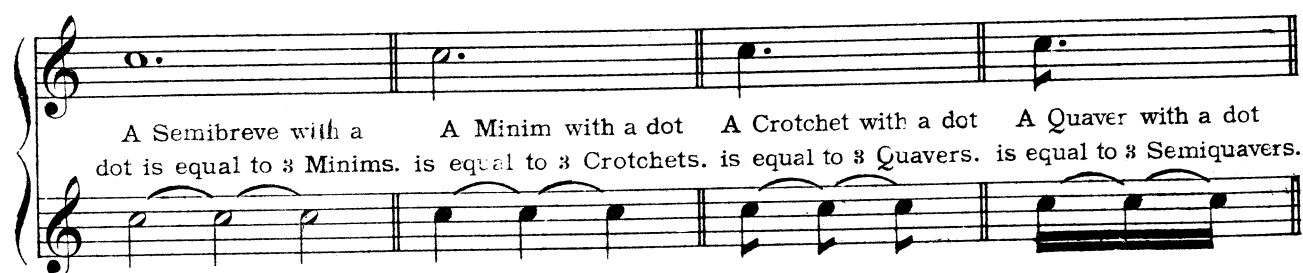
The proportion they bear to each other is explained by the following table:

A Semibreve is equal in value to  
 2 Minims, or  
 4 Crotchets, or  
 8 Quavers, or  
 16 Semiquavers, or  
 32 Demisemiquavers.



## DOTTED NOTES.

A dot placed after a note prolongs it by one half, thus:

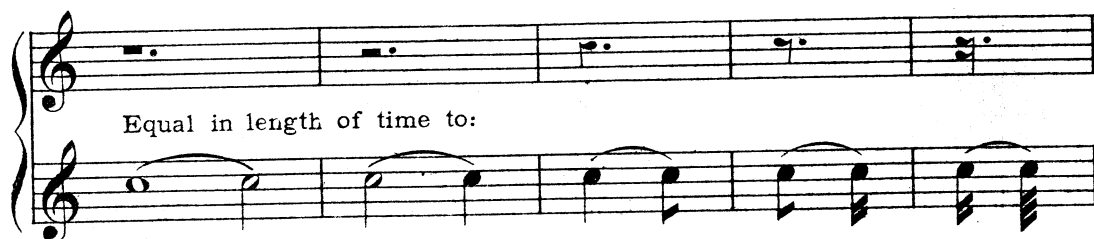


## RESTS

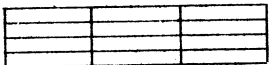
are characters which indicate silence. The duration of each rest is equal to the note of the same name.





The dot applies equally to rests, thus:



## BARS.

Upright lines intersecting the staff, thus:  are termed "bars," and are used for the purpose of dividing the notes into equal portions of time.

Two upright lines placed thus:  are termed "double bars," and are used to denote the end of a strain (or piece) of music. When two dots are placed at each side of the double bar, thus:  they denote that each part is to be repeated.

## TIME.

Common time is indicated by the character **C**, which is placed after the clef, and counts four beats in a bar, thus:





Alla Breve or Half Common time signified thus  $\text{C}$ , counting two beats in a bar thus:



In "Two-four" time ( $\frac{2}{4}$ ) count two, or four in a bar, according as the music is marked fast or slow, by the words *Allegro*, *Andante*, &c.



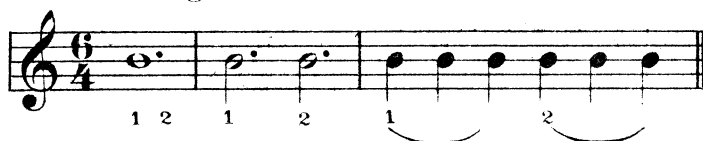
"Triple Time" is expressed by the figures  $\frac{3}{4}$  or  $\frac{3}{8}$  thus:



"Compound common" time, counting four in a bar.



Counting two in a bar.



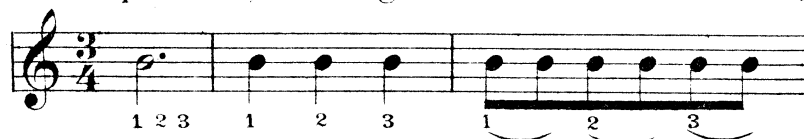
Counting six in a bar if slow.



Compound triple time-counting three in a bar:



Triple time, counting three in a bar (crotchets):



Counting three in a bar (quavers):



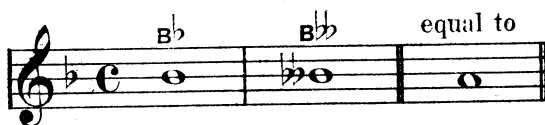
## SHARPS, FLATS, AND NATURALS.

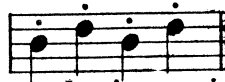
When a sharp (#) is placed before a note, it indicates that the note, and all notes bearing the same name in the bar, are to be raised a semitone or half a tone—unless contradicted by a natural (♮) which restores them to their original sound. When a flat (b) is placed before a note, it indicates that the note, and all notes bearing the same name in the bar, are to be lowered a semitone or half a tone—unless contradicted by a natural, (♮) which restores them to their original sound. (This is as far as it is necessary for the Student to go when commencing this work.)

A Double Sharp (x) raises the note another semitone above the one already raised by the single sharp thus:—



A Double Flat (bb) lowers the note another semitone below the one already lowered by the single flat, thus:—



The Phrasing Slur placed over a series of notes, indicates that they are to be played, in a smooth or flowing style—When dots are placed over the notes thus:  they denote that the notes are to be played in a short and crisp style; the word *staccato* having a similar meaning. The Phrasing Slur or the Tie must not be confused with the Hammer Slur, which is indicated by a short heavy line—

The Tie — is used to bind a note in one bar to a similar note in the next:— that is, to prolong the sound, thus:—

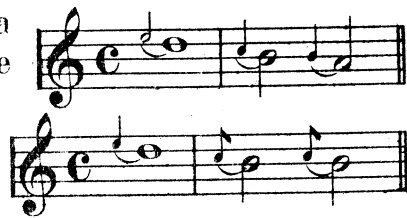


A "Triplet" is denoted by the figure 3 being placed over a group of three notes, and which are to be played in the time that two notes would occupy, thus:—

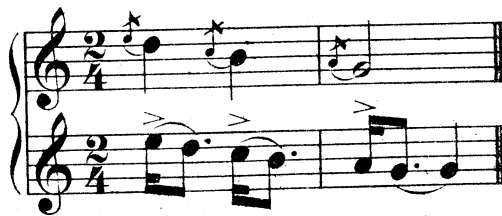


The Appoggiatura or Grace note is a small note placed before a principal note and used as an embellishment. It takes one half of the value from the note which it precedes; written thus:—

And one fourth from the value of the note which it precedes when written thus:—



Another grace note called the Acciaccatura, is a very short note—a small dash is placed through the stem, and it affects the note it precedes, thus:—



It is reckoned to have no appreciable time value.



# FINGERING SIGNS.

## Left Hand. (L.H.)

- 1 = FIRST FINGER.  
 2 = SECOND FINGER.  
 3 = THIRD FINGER.  
 4 = FOURTH FINGER.  
 o = OPEN STRING.

## Right Hand. (R.H.)

- . = FIRST FINGER.  
 .. = SECOND FINGER.  
 x = THUMB.

## PRELIMINARY EXERCISES ON THE OPEN STRINGS.

No. 1.

R.H. x . ..

R.H. x . ..

R.H. x .. . ..

R.H. x . .. x

NOTE. Instead of commencing in the natural key of C as is usual, the student is first directed to the scale and exercises in G as that key permits of easier left hand fingering.

## THE SCALE OF G MAJOR.

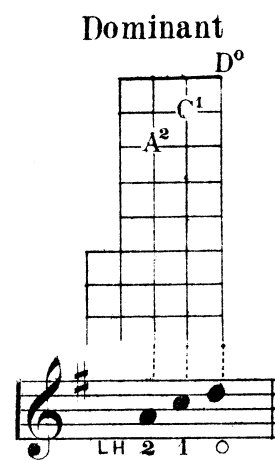
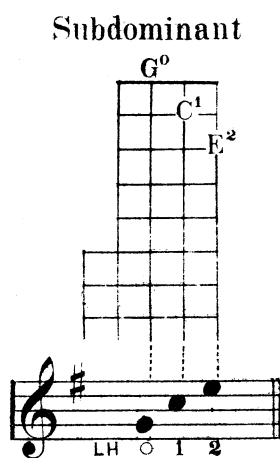
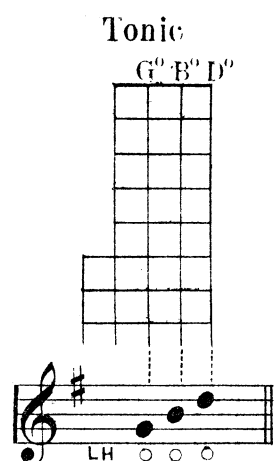
Third string Second First Fifth First Second Third

1 2 1 2 3 4 1 2 1 2 3 4 1 2 1

x x . . .. .. x . . . . .

The figures in the above scale are for the fingers of the left hand, which also correspond with the frets upon which the fingers are placed.

The following exercises are framed on three chords termed the Tonic, Subdominant and Dominant. (The diagrams are given to show the left hand fingering.)



In every Key there are three Changes(chords). The above are called the three changes in the Key of G.

## EXERCISE.

(Introducing fingering of chords in Key of G.)

PUPIL. Common Time.

No 2. Count 1. 2. 3. 4&c.

TEACHER.



## EXERCISE.

## IN TRIPLETS.

(Sometimes called "In Rolling Style")

PUPIL.  
No 3.

TEACHER.

The musical score is written for two parts: PUPIL and TEACHER. The key signature is one sharp (F#) and the time signature is common time (C). The PUPIL part consists of a single melodic line with triplets indicated by a '3' over the notes. The TEACHER part consists of a single bass line with chords and single notes. The score is divided into five systems. The first system includes a count: 'Count 1. 2. 3. 4&c.' under the first four measures of the PUPIL part. The second system continues the exercise. The third system includes a repeat sign and a double bar line, followed by a section with four triplets in the PUPIL part. The fourth and fifth systems continue the exercise, with the fifth system ending with a double bar line and repeat dots.

# EXERCISE.

(In Rapid Notes)

## Old Virginny Breakdown.

PUPIL.

No 4.

TEACHER.

## THE SCALE OF C MAJOR.

Fourth string	Third	Second	First	Fifth	First	Fifth	First	Second	Third	Fourth
L.H. 2 2 3	2	1	2 3		1 3 4 3 1		3 2	1	2	3 2 2

Frets 2 4 5 2 1 2 3 7 9 10 9 7 3 2 1 2 5 4 2

Tonic

G<sup>0</sup>

G<sup>0</sup> C<sup>1</sup> E<sup>2</sup>

Subdominant

A<sup>2</sup> C<sup>1</sup> F<sup>4</sup>

A<sup>2</sup> C<sup>1</sup> F<sup>4</sup>

Dominant

G<sup>0</sup> B<sup>0</sup> F<sup>4</sup>

G<sup>0</sup> B<sup>0</sup> F<sup>4</sup>

# EXERCISE.

## ON DOTTED NOTES.

PUPIL.  
No 5.

TEACHER.

This musical exercise is written for a Pupil and a Teacher. The Pupil's part is a single melodic line in treble clef, C major, 2/4 time, consisting of 16 measures of eighth-note patterns with dotted rhythms. The Teacher's part is a single bass line in treble clef, C major, 2/4 time, consisting of 16 measures of chords and single notes that complement the Pupil's melody. The exercise is divided into two systems of eight measures each, with a repeat sign at the end of the second system.

# EXERCISE.

## ON THE FIFTH STRING.

PUPIL.  
No 6.

TEACHER.

This musical exercise is written for a Pupil and a Teacher. The Pupil's part is a single melodic line in treble clef, D major, 2/4 time, consisting of 16 measures of eighth-note patterns. The Teacher's part is a single bass line in treble clef, D major, 2/4 time, consisting of 16 measures of chords and single notes. The exercise is divided into two systems of eight measures each, with a repeat sign at the end of the second system. A star symbol (\*) is placed above the first measure of the Pupil's part in the second system, indicating a specific fingering technique.

★ The fourth finger is placed across the first and second strings at third fret, which makes the note D. on the second string and F. on the first.

DALLAS' modern school for the Banjo.



## EASY LESSONS IN G AND C.

## BARCELONA.

## SPANISH DANCE.

M.M. ♩ = 50 to be increased to 96.

PUPIL.

TEACHER.

The first system of musical notation for 'Barcelona' consists of two staves. The top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.' Both staves are in G major (one sharp) and 2/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature is G major, and the time signature is 2/4. The tempo is marked as M.M. ♩ = 50 to be increased to 96.

## VALSETTE.

M.M. ♩ = 84 to 126.

PUPIL.

TEACHER.

The second system of musical notation for 'Valsette' consists of two staves. The top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.' Both staves are in G major (one sharp) and 3/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature is G major, and the time signature is 3/4. The tempo is marked as M.M. ♩ = 84 to 126.

*Fine.*

*D.C.*

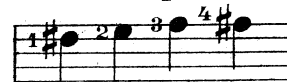
## HOLDING THE FINGERS DOWN.

The teacher should point out the importance 1. Of keeping the fingers down (on the strings) when they *are* down, for the full value of each note; and 2. At just a sufficient distance away (from the strings) to prevent interference with vibration.

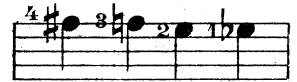
### In Scale Passages.

Put the four fingers down, one after the other (as in Example I) and keep them down for a moment. Then release them, one by one, (as in Example II).

Example I.



Example II.



### In Chord Passages.

The notes to be held down with each change of chord are indicated by a curved line (as in Example III).

Example III.



## PLANTATION DANCE.

PUPIL.

TEACHER.

## EXERCISE ON THE SNAP.

PUPIL.

TEACHER.

## MAY DAY SCHOTTISCHE.

Slowly. M.M. ♩ = 72 to 116.

PUPIL.

TEACHER.

*Fine.*

*D.C.*

## POOR OLD JOE.

M.M. ♩ = 63.

PUPIL.

TEACHER.

Har 12



# MY OLD KENTUCKY HOME.

M.M. ♩ = 76.

PUPIL.

TEACHER.

## \*NELLY GRAY.

M.M. ♩ = 76.

PUPIL.

TEACHER.

\* This air is intended to make the beginner better acquainted with the higher notes of the scale in C Major.

# A MINOR.

## RELATIVE OF C MAJOR.

### SCALE.



### EXERCISE.

Andante.



# E MINOR. ONE SHARP (F#)

## RELATIVE OF G MAJOR.

### SCALE.

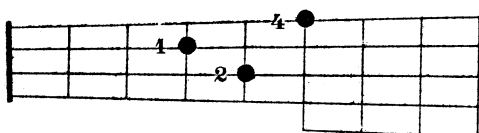



### EXERCISE IN E MINOR.

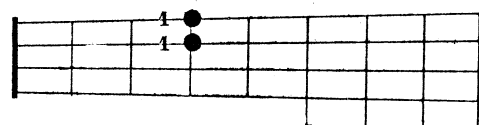
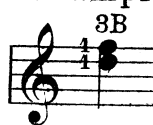


## POSITION, BARRÉ AND POSITION-BARRÉ.

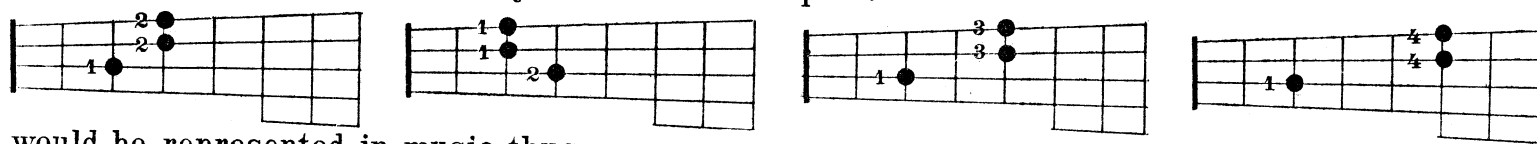
When the instrument is held in the hands ready for action, a Position, *or more precisely, a Fret-Position* is said to be taken up. The number of the Position is determined by the number of the fret at which the first finger does (or might most conveniently) fall.

For Example:-  is represented in music thus:- 

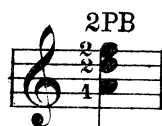
When any finger stops more than one string a Barré is made. For Example:-

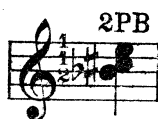
 appears in music thus:- 


When another finger stops a string besides that which is making the Barré, a Position-Barré is taken up. The number of a Position-Barré is determined, *not necessarily by the number of the fret at which the Barré is made, but by the number of the fret at which the first finger does or might most conveniently fall.* For Examples:-




would be represented in music thus:-









The Principles of Chord-Fingering are based upon the Position, the Barré and the Position-Barré.

Banjo music is not constructed on scales so much as on chords *or chord-fingerings*. Hence a full practical knowledge of the chord-fingerings is more essential to the Banjoist than is expert familiarity with scale-work. Rapid scale practice should not therefore be entered upon until the principles of chord-fingering are well mastered. (They are more fully dealt with on page 57).

Let the student examine the following examples and he will see at a glance the way much of Banjo music is built up:



When once the fingers are set for a chord the picking may be varied at pleasure, as each of the three lines above will show.

## THE MERVAN SCHOTTISCHE.

M. M. ♩ = 72 to 116.

Tempo di Schottische.

PUPIL.

TEACHER.

2 P. ....

1. P. 2. P.

2 P. ....

5. P. 5. P.

5. P. 5. P. 7. P.

2 P. ....

1. P. 2. P.

2 P. ....

The musical score is written for two parts: PUPIL and TEACHER. It consists of six systems of music, each with a PUPIL staff and a TEACHER staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Tempo di Schottische' with a metronome indication of 72 to 116 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-5 above or below notes. Practice markings include '2 P. ....', '1. P.', '2. P.', '5. P.', and '7. P.' with dotted lines indicating specific sections or techniques. The PUPIL part often features more complex melodic lines, while the TEACHER part provides harmonic support with chords and simpler rhythms.



# THE BAND PARADE.

23

## MARCH.

M.M. ♩ = 69 to 112.  
Tempo di Marcia.

PUPIL.

TEACHER.

5. P.

S. P.

6. P.

5. P.

8. P.

7. P.

7. P.

5. P.

8. P.

6. P.

5. P.

6. P.

*sf*

The musical score is written for two parts: PUPIL and TEACHER. It is in 6/8 time and consists of six systems of music. The PUPIL part is written on a single staff, while the TEACHER part is written on a single staff. The score includes various fingerings (e.g., 0, 1, 2, 3, 4) and dynamics (e.g., 5. P., 8. P., 6. P., *sf*). The music is a march, characterized by its rhythmic pattern and tempo markings.

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. Some systems contain specific performance instructions or fingering numbers.

- System 1: Treble staff has fingerings 3, 1, 2, 2, 4. Bass staff has a sharp sign at the end.
- System 2: Treble staff has fingerings 3, 1, 2. Bass staff has a sharp sign at the end.
- System 3: Treble staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Bass staff has a sharp sign at the end.
- System 4: Treble staff has a '5.P.' instruction and fingerings 4, 4, 1, 2. Bass staff has a sharp sign at the end.
- System 5: Treble staff has fingerings 4, 4, 1, 2. Bass staff has a sharp sign at the end.
- System 6: Treble staff has fingerings 4, 4, 1, 2. Bass staff has a sharp sign at the end.

# STUDY IN REPEATED NOTES. (ALTERNATE PICKING.)



## EXERCISE IN G. (ALTERNATE PICKING.)

In triplets.



For Solo (advanced alternate picking) "Fairy Revels"

Exercises "Parke Hunter's Studies"

## ARPEGGIO GRACE NOTES. (THE SINGLE ROLL.)



❖ The small notes do not take any value off the note upon which they roll, but from the note, rest or bar which precedes them

# \*ROLLING PLAYING.

This pretty style of playing requires a considerable amount of practice to obtain the necessary rapidity to make it effective. It consists of a rapid repetition of a single roll (ascending, descending or otherwise) and occurs most frequently in triplet form.

## EXERCISES.

M.M. ♩ = 100, to be increased to 126.

1. 

2. 

3. 

Allegretto.

## BREAKDOWN.

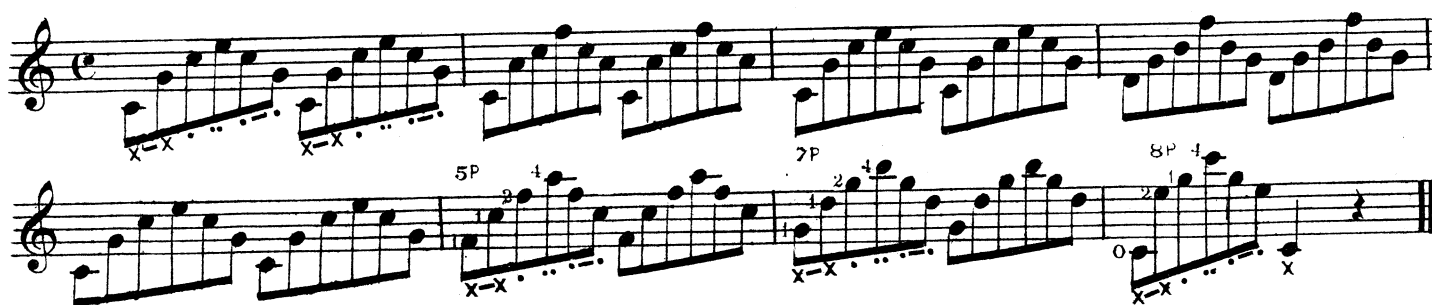
HERBERT J. ELLIS.





## THE THUMB-GLIDE.

Passing the thumb or finger from one string to the next is termed the Glide or Pass. The thumb must pass from one string to the next without making two separate strokes. It is indicated thus:—x-x for the thumb, and .— for the finger.



## REPEATED NOTES.

The following exercises for learning to alternate with the fingers on the same string are specially designed as an aid to rapid execution. By their constant practice a powerful and uniform touch will be obtained.

### Thumb and First Finger.

FOURTH STRING.



THIRD STRING.



### Thumb, First and Second Fingers.

ALTERNATE FINGERS ON THE THIRD STRING.



ALTERNATE FINGERS ON THE SECOND STRING.



ALTERNATE FINGERS ON THE FIRST STRING.



# JOHANNESBURG DANCE.

(Exercise in the Snap, Slur & Alternate Picking)

4<sup>th</sup> to D.

M. M. ♩ = 44 to 72.

J. E. DALLAS.

PUPIL.

TEACHER.

The musical score is written for a banjo, with the Pupil part in treble clef and the Teacher part in bass clef. The key signature is one sharp (F#) for the Pupil part and one sharp (F#) for the Teacher part. The time signature is 2/4. The score includes various musical notations such as slurs, snaps, and alternate picking. The Pupil part is written in treble clef with a key signature of one sharp (F#). The Teacher part is written in bass clef with a key signature of one sharp (F#). The score consists of six systems of music. The first system shows the Pupil and Teacher parts. The second system shows the Pupil part with a key signature change to two sharps (D major). The third system shows the Pupil part with a key signature change to two sharps (D major). The fourth system shows the Pupil part with a key signature change to two sharps (D major). The fifth system shows the Pupil part with a key signature change to two sharps (D major). The sixth system shows the Pupil part with a key signature change to two sharps (D major).

NOTE. A figure placed in a ring as in the above Dance indicates the string on which the note is to be played.  
DALLAS' Modern School for the Banjo.

# HOME, SWEET HOME.

(VARIATIONS.—ALTERNATE PICKING.)

29

This musical score is for a guitar piece titled "HOME, SWEET HOME." with the subtitle "(VARIATIONS.—ALTERNATE PICKING.)". The page is numbered 29. The score is written in treble clef with a 2/4 time signature. It consists of ten staves of music, each featuring a melody line and a bass line. The melody line is characterized by a series of eighth-note patterns, often with a "5 P." (5th fret, pick) or "1 P." (1st fret, pick) marking. The bass line is typically a simple eighth-note accompaniment. The score includes several variations, indicated by the numbers 1 and 2, and a "3rd string" section. The notation includes various musical symbols such as notes, rests, and pick marks (X). The score is arranged in a single system, with the melody and bass lines written on a grand staff. The first staff begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into sections by double bar lines and repeat signs. The first section is marked with a "1." and the second with a "2." and "3rd string." The score concludes with a final cadence on the tenth staff.

5 P. 1 P. 5 P.

1. 2. 3rd string.

8 P. 7 P. 5 P. 2 P.

2 P. 1. 2. 3rd string.

4 P.

5 P. 7 P. 8 P.

4 P.

5 P. 7 P. 8 P.

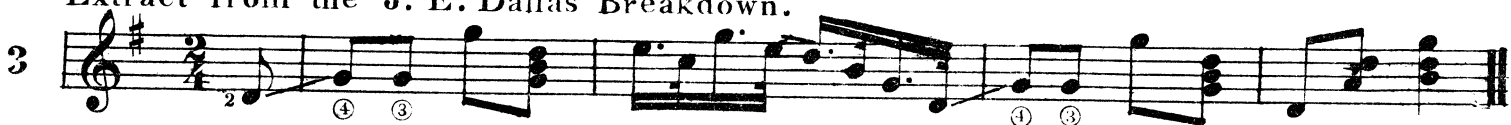
# THE SLIDE.

This pretty effect is obtained by sliding from one note to another. It is performed by stopping one of the notes with a finger of the left hand, then striking it in the ordinary manner with the right, and, while the string is vibrating slide the same finger to another fret; taking care to keep the string pressed to the fingerboard, so as to carry the sound to the second note without striking the string again. The Slide is performed both ascending and descending and is indicated by a dash or light line between the two notes, not above or below them—as in the case of the Snap or the Slur.

## NINE LESSONS ON THE SLIDE.



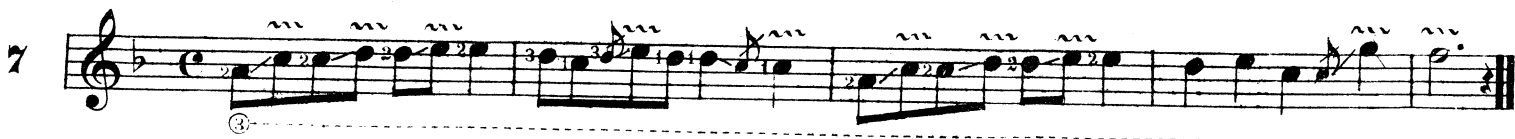
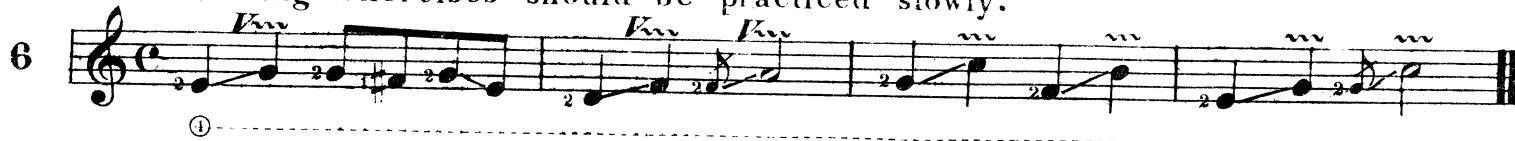
Extract from the J. E. Dallas Breakdown.



## VIBRATO.

In the next exercises a pretty effect is obtained called *Vibrato*. It is made while stopping the string and rapidly shaking the hand to and fro, which causes an oscillatory motion of the finger and produces the tone in waves or pulsations. Used in conjunction with the slide, it has a dainty and fascinating effect on the banjo, and a little diligent practice will well repay the student. It is indicated by the sign *vv*, or *Vmm*

The following exercises should be practiced slowly.



# STUDY. (VIBRATO.)

9. *Slow.*

The musical score for 'Study (Vibrato)' is written for guitar in 3/4 time, marked 'Slow'. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various chords and single notes, with vibrato markings (wavy lines) over several notes. Fingering numbers (1-4) are indicated for many notes. The second staff continues the piece with similar chordal textures. The third staff includes several 'P.B.' (Palm Bends) markings: 5.P.B., 8.P., 5.P.B., 9.P.B., and 8.P. The fourth staff also contains 'P.B.' markings: 9.P.B., 5.P.B., 2.P.B., 5.P.B., and 7.P.B., followed by a 'rall.' (rallentando) section with vibrato markings.

## THE SLUR.

(HAMMER SLUR)

The Slur is another pretty effect which is obtained as follows: — Pick the fourth string C open with the right hand and while the string is vibrating let the second finger of the left hand fall sharply, like a hammer on the next note D, two frets higher, which will be produced without the string being picked a second time.

## FIVE LESSONS ON THE SLUR.

1. 
 Lesson 1 shows a single slur on the fourth string. The left hand (L.H.) has an open circle (0) above the first note (C) and a '2' above the second note (D). The right hand (R.H.) has an 'x' below the first note, indicating a pick. The slur connects the two notes.

The Slur is also obtained from a stopped note in which case the finger stopping the string must be kept down until after the slur has been made. Indicated .

## EXAMPLES.

2. 
 Example 2 shows a slur on the fourth string starting from a stopped note. The left hand (L.H.) has a '1' above the first note (C) and a '2' above the second note (D). The right hand (R.H.) has an 'x' below the first note. The slur connects the two notes.

Consecutive Slurs would be as follows:

3. 
 Example 3 shows consecutive slurs on the fourth string. The left hand (L.H.) has circles (0) above the first and third notes, and numbers (1, 2, 3) above the second, fourth, and fifth notes. The right hand (R.H.) has 'x' marks below the first and third notes. The slurs connect the first two notes and the last two notes.

4. 
 Example 4 shows consecutive slurs on the fourth string. The left hand (L.H.) has circles (0) above the first and third notes, and numbers (1, 2) above the second and fourth notes. The right hand (R.H.) has 'x' marks below the first and third notes. The slurs connect the first two notes and the last two notes.

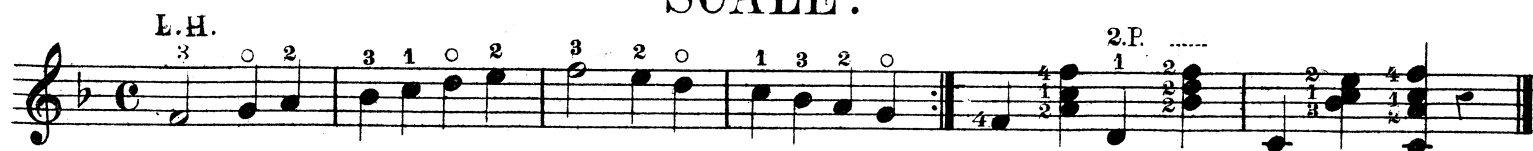
5. 
 Example 5 shows consecutive slurs on the fourth string. The left hand (L.H.) has circles (0) above the first and third notes, and numbers (1, 2, 3) above the second, fourth, and fifth notes. The right hand (R.H.) has 'x' marks below the first and third notes. The slurs connect the first two notes and the last two notes.



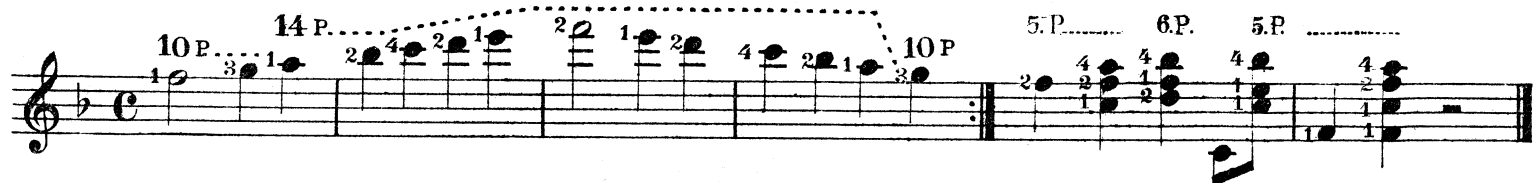
The Student should now learn the scales and pieces in the different keys, thoroughly practising each one before proceeding to the next. Those keys, which usually present a little difficulty, have been specially arranged so that they may be learnt with the same ease as the others. One special object served in the study of scales from music, is that it helps the student to a note-knowledge of the fingerboard.

## F MAJOR. ONE FLAT (B $\flat$ ).

### SCALE.



### THE SCALE IN THE UPPER REGISTER.



### PRELUDE.



### M.M. ♩ = 72 to 112. MARION SCHOTTISCHE.

Tempo di Schottische.

PUPIL.

TEACHER.



For special examples of Alternate Picking see Dallas' 60 Exercises. (Kennedy)

## TIP-TOE POLKA.

M.M. ♩ = 69 to 96.  
Tempo polka.

J. E. DALLAS.

PUPIL.

TEACHER.

# MELODY IN F. EXERCISE FOR THE THIRD STRING.

Slow with expression.

PUPIL.

TEACHER.

*p*

5.P. 6.P. 6.F. 5.P.

5.P. 1.P.

*rall.* - 4 -

5.P. 6.P. 5.P.

*a tempo*

3rd string *rall.* -

6.P. 8.P. 5.P.

*a tempo*

5th fret. 10th fret.

*rall.* -

## D MINOR. (ONE FLAT (B $\flat$ ).) RELATIVE OF F MAJOR. SCALE.

2.P. 3.P. 2.P. 2.P.

### HIGHER REGISTER.

7.P. 10.P. 11.P. 10.P. 7.P.

### PRELUDE.

2.P. 6.P. 7.P. 6.P. 2.1 2.P.

6.P. 2.P. 2.P. 6.P. 10.P.

*f*

Melodic Scale of D Minor

Fret 2 4 5 0 2 0 2 0 1 3 2 0 5 4 2

String ④ ③ ② ① ② ③ ④

## ROMANCE IN D MINOR.

**To be played slowly and smoothly.**

The image displays four staves of musical notation for guitar, featuring various techniques and fingerings. The notation includes notes, rests, and specific markings for guitar techniques.

- Staff 1:** Starts with a "Slide" marking. It includes a 6.P. (6th fret, pull-off) and a 2.P. (2nd fret, pull-off). The notation shows a sequence of notes with fingerings (1, 2, 3, 4) and a final note with a 2.P. marking.
- Staff 2:** Starts with a "Slide" marking. It includes a 5.P. (5th fret, pull-off), a 10.P. (10th fret, pull-off), an 8.P. (8th fret, pull-off), and a 5.P. (5th fret, pull-off). The notation shows a sequence of notes with fingerings (1, 2, 3, 4) and a final note with a 5.P. marking.
- Staff 3:** Starts with a 5.P. (5th fret, pull-off) and a 2.P. (2nd fret, pull-off). It includes a "Slide" marking. The notation shows a sequence of notes with fingerings (1, 2, 3, 4) and a final note with a 5.P. marking.
- Staff 4:** Starts with a "Slide" marking. It includes a 5.P. (5th fret, pull-off), a 10.P. (10th fret, pull-off), an 8.P. (8th fret, pull-off), and a 5.P. (5th fret, pull-off). The notation shows a sequence of notes with fingerings (1, 2, 3, 4) and a final note with a 5.P. marking.

ANDANTE.

**Moderately slow.**

**F major.**

The image displays a page of musical notation for guitar, organized into six systems. Each system consists of two staves of music. The notation includes chord symbols (e.g., 5.P., 6.P., 10.P.), fingerings (e.g., 1, 2, 3, 4), and a key signature of one flat (Bb). The systems are labeled as follows:

- F major.** 5.P. 6.P. 10.P. 5.P. 5.P. 8.P. 5.P.
- D Minor.** 6.P. 10.P. 6.P. 7.P. 6.P. 5.P. 6.P. 2.P.
- F Major.** 5.P. 6.P. 10.P. 5.P. 5.P. 8.P. 5.P.

The notation includes various chord symbols (e.g., 5.P., 6.P., 10.P.), fingerings (e.g., 1, 2, 3, 4), and a key signature of one flat (Bb). The systems are labeled as follows:

# D MAJOR (TWO SHARPS, (F# and C#))

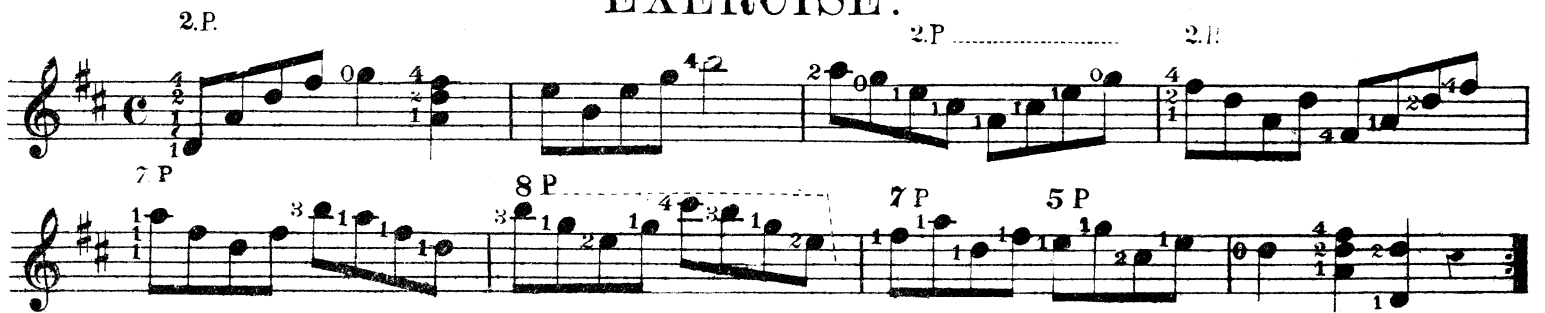
## SCALE.



## HIGHER REGISTER.



## EXERCISE.

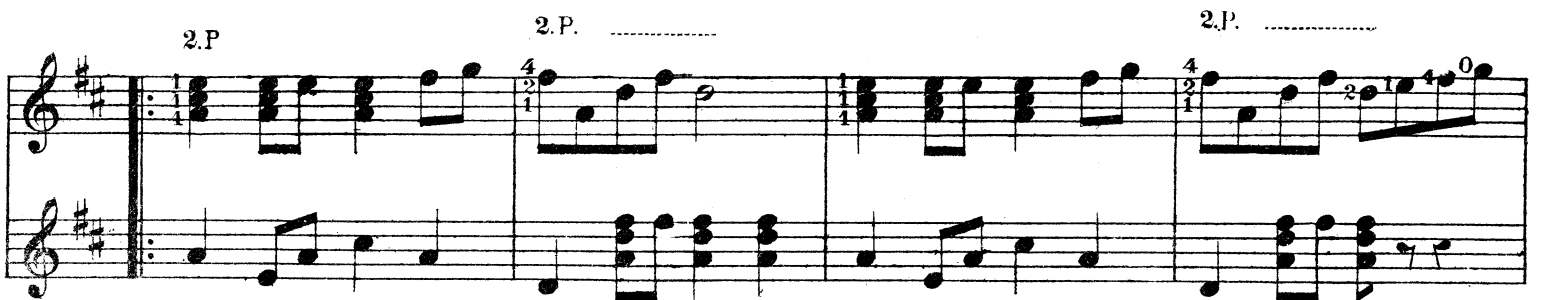
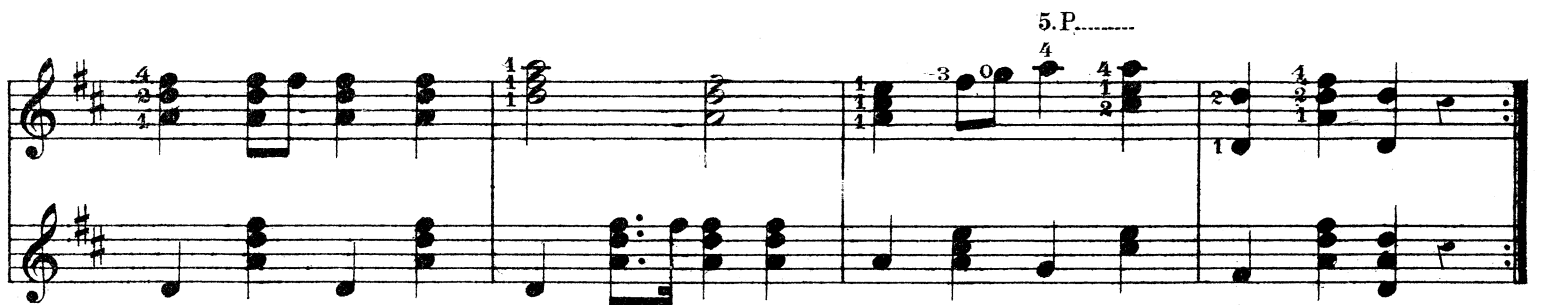
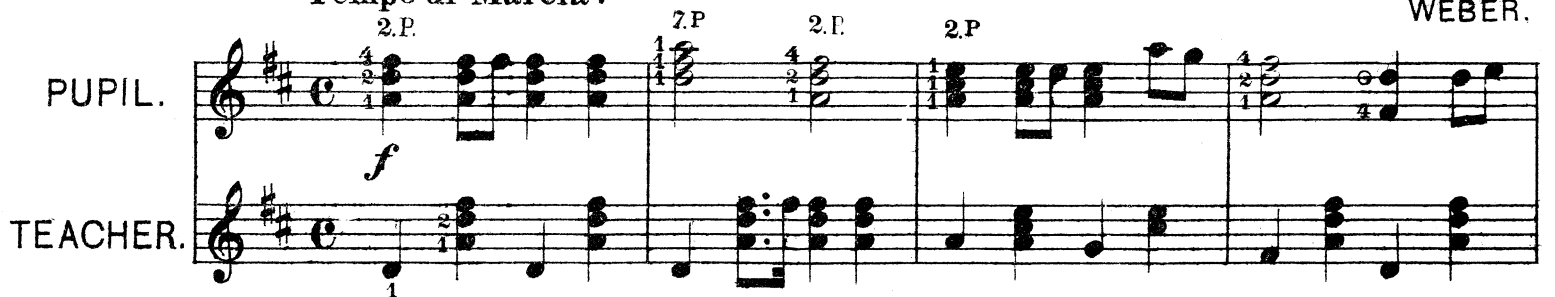


M.M. ♩ = 92.

Tempo di Marcia.

## MARCH.

WEBER.





## EXERCISE.

M.M. ♩ = 66 to 96.

IN D MAJOR.

PUPIL. 2.P. 2.P.

TEACHER.

# B MINOR. TWO SHARPS, F# AND C#.

## RELATIVE OF D MAJOR.

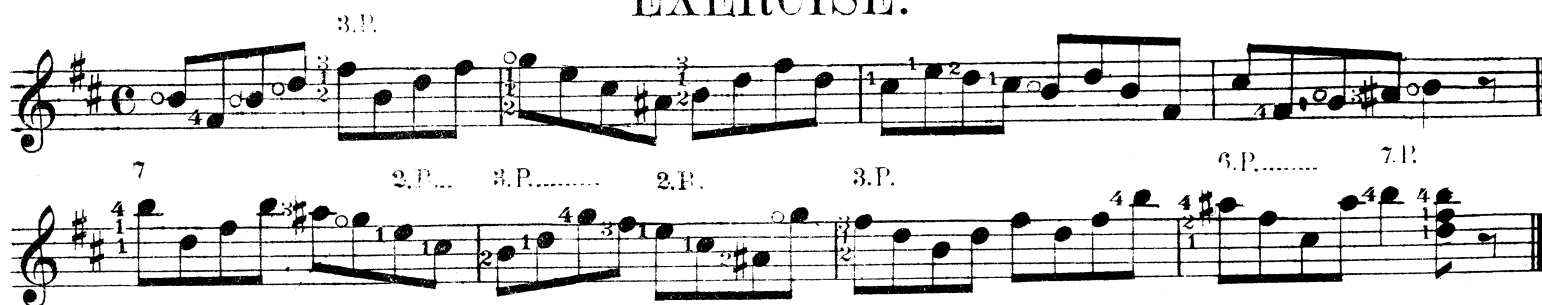
### SCALE.



### HIGHER REGISTER.



### EXERCISE.



# B<sup>b</sup> MAJOR. (TWO FLATS, (B<sup>b</sup> AND E<sup>b</sup>))

## SCALE.



### HIGHER REGISTER.

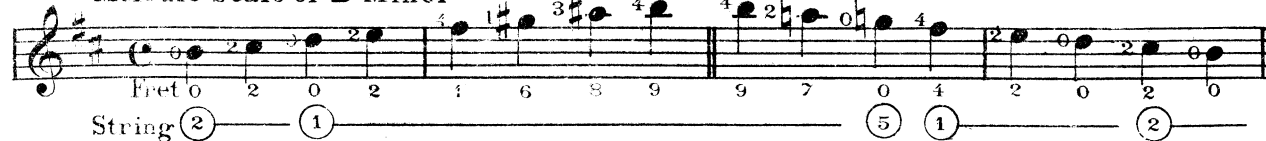


### EXERCISE.

M.M. ♩ = 66 to 96.



### Melodic Scale of B Minor



## EXERCISE.

MELODY ON THE BASS STRING.

M.M. ♩ = 63 to 84.

7.P.

J. E. DALLAS.

The musical score is divided into two main sections: 'PUPIL.' and 'TEACHER.'.

**PUPIL. Section:** This section consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. The key signature is B-flat major (two flats) and the time signature is 2/4. The Pupil's part includes a 'slide' instruction and various fingerings (1, 2, 3, 4). The Teacher's part provides accompaniment with chords and single notes.

**TEACHER. Section:** This section also consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. The key signature is B-flat major (two flats) and the time signature is 2/4. The Pupil's part includes a 'slide' instruction and various fingerings (1, 2, 3, 4). The Teacher's part provides accompaniment with chords and single notes.

A MAJOR.(THREE SHARPS,(F# C# AND G#.)  
SCALE.

The first system of the musical score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. Fingering numbers (1-3) are placed above the notes. There are two repeat signs: the first is a double bar line with dots, and the second is a double bar line with a 'P' (Piano) marking. Below the staff, there are three numbered circles (1, 2, 1) connected by dashed lines, indicating fingerings for a second part of the melody.

## UPPER REGISTER.

The second system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The notation includes various note values and rests, with fingerings indicated by numbers 1 through 4. A dashed line above the staff indicates a phrase structure, with labels '14 P...' and '18 P...' above it. The system concludes with a double bar line and a repeat sign.

## EXERCISE.

M.M.  $\text{♩} = 72$  to 112.  
2P

5.P.

2.P.

3.P.

5.P.

## MAZURKA.

M.M. ♩ = 76 to 120.

5.P.

3.P.

2.P.

PUPIL.

TEACHER.

Musical notation for the Mazurka, featuring Pupil and Teacher parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Pupil part is written in treble clef, and the Teacher part is written in bass clef. The notation includes various fingerings and articulations, with specific points marked as 5.P., 3.P., 2.P., and 9.P.

**F# MINOR.** (THREE SHARPS, (F#, C# AND G#.)  
RELATIVE OF A MAJOR.  
SCALE.

Musical notation for the F# Minor Scale, showing the ascending and descending scales. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes fingerings and articulations, with specific points marked as 2.P. and 3.P.

## UPPER REGISTER.

Musical notation for the F# Minor Scale in the upper register, showing the ascending and descending scales. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes fingerings and articulations, with specific points marked as 11.P., 14.P., 15.P., and 11.P.

## EXERCISE.

M.M. ♩ = 72 to 84.

Slow.

Musical notation for the Exercise, featuring three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation includes fingerings and articulations, with specific points marked as 1.P. and a slide instruction.

**E♭ MAJOR.** (THREE FLATS, (B♭, E♭ AND A♭.)  
SCALE.

Musical notation for the E♭ Major Scale, showing the ascending and descending scales. The key signature is three flats (B♭, E♭, A♭) and the time signature is common time (C). The notation includes fingerings and articulations, with specific points marked as 3P, 1P, and 3P.

## UPPER REGISTER.

Musical notation for the E♭ Major Scale in the upper register, showing the ascending and descending scales. The key signature is three flats (B♭, E♭, A♭) and the time signature is common time (C). The notation includes fingerings and articulations, with specific points marked as 8P, 12P, and 8P.

## Melodic Scale of F# Minor

Musical notation for the Melodic Scale of F# Minor, showing the ascending and descending scales. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes fingerings and articulations, with specific points marked as Fret 6 and String 4, 2, 2, 1, 3, 4, 4, 2, 0, 2, 0, 2, 1, 6.

# EXERCISE.

41

M.M. ♩ = 84.

## EXTRACT FROM HORACE WESTON'S JIG. SECOND MOVEMENT.

M.M. ♩ = 50 to 76.

PUPIL.

TEACHER.

## C MINOR. THREE FLATS, B<sup>b</sup> E<sup>b</sup> AND A<sup>b</sup>. RELATIVE OF E<sup>b</sup> MAJOR. SCALE.

## HIGHER REGISTER.

# EXERCISE.

Larghetto. M.M. ♩ = 76.

Melodic Scale of C Minor



## INTERLUDE IN C MINOR.

M.M. ♩ = 76.

PUPIL.

TEACHER

8.P. 5.P. 3.P. 7.P.

8.P. 5.P. 3.P.

1.P. 4.P.

8.P. 5.P. 7.P. 8.P.

E MAJOR. (FOUR SHARPS, (F# C# G# AND D#))  
SCALE.

2.P.

## HIGHER REGISTER.

9.P. 13.P. 9.P.

# PRELUDE.

43

M.M. ♩ = 84.

4.P. .... 5.P. .... 4.P. .... 1 P. ....

4.P. .... 5.P. .... 6.P. .... 4.P. ....

*rall.*

**C# MINOR.** (FOUR SHARPS, (F# C# G# AND D#))

RELATIVE OF E MAJOR.

## SCALE

## EXERCISE.

6.P. ....

6.P. ....

**A♭ MAJOR.** (FOUR FLATS, B♭ E♭ A♭ AND D♭.)

## SCALE.

1 3 1 2 1 3 4 3 1 2 1 3 1 P 1 P

## HIGHER REGISTER.

13 P. .... 17 P. .... 13 P. ....

## EXERCISE.

2.P. .... 1.P. .... 4.P. ....

2.P. ....

Melodic Scale of C# Minor

Fret 1 3 4 6 1 3 1 2 2 0 2 1 6 4 3 1

String (4) (3) (2) (3) (4)

VALSETTE IN A<sup>b</sup>.

M.M. ♩ = 100.

1 P. 1 P.

PUPIL.

TEACHER.

2.P.

F MINOR. (FOUR FLATS, (B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> AND D<sup>b</sup>))  
RELATIVE OF A<sup>b</sup> MAJOR.

## SCALE.

1.P. 2.P.

## UPPER REGISTER.

10 P. 13 P. 14 P. 13 P. 10 P.

## EXERCISE.

M.M. ♩ = 63.

5.P. 9.P. 5.P.

NOTE. There are other keys which have not been treated on, as they are unnecessary for the present work and very seldom used.

Melodic Scale of F Minor

Fret 5 0 1 3 1 0 2 3 3 1 2 1 3 1 0 5

String (4) (3) (2) (1) (2) (3) (4)

# EXERCISES IN ARPEGGIOS.

**Nº 1.**

**Nº 2.**

**Nº 3.**

**Nº 4.**

**Nº 5.**

## No 6.

## No 7.

## No 8.

## No 9.

## TRIPLET EXERCISES.

## No 10.





# ACCOMPANIMENTS.

## EXPLANATORY.

There are three chords in each Key, termed the **TONIC**, **SUBDOMINANT** and **DOMINANT**. By modulating, (passing from one Key to another) the following table of Major and Minor chords will be found sufficient for playing ordinary accompaniments. These three chords which are found in every key (both major and minor) are described, by ear-players, as the "three changes." The student should get his ear accustomed to the sound of the changes by playing from the music repeatedly one line at a time.

Let the student play, by itself, the melody line below marked voice until memorized. Then let him hum the melody (or sing the syllable *la* to each note) to his own accompaniment:-

**MAJOR.**

Voice. 

Accomp<sup>t</sup> 

**MINOR.**

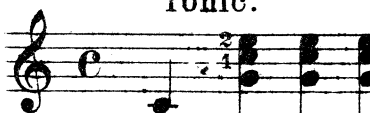



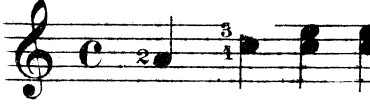



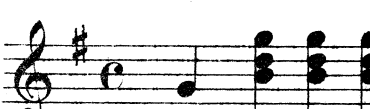


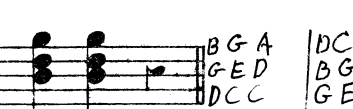
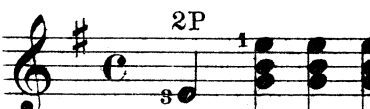

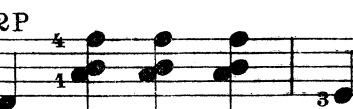

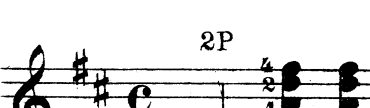



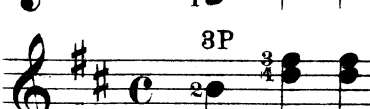
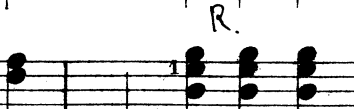
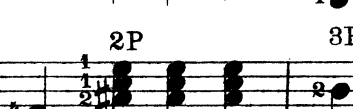

Voice. 

Accomp<sup>t</sup> 

The above will serve as a model for each of the keys following.

## ACCOMPANIMENTS IN ALL KEYS.

### MAJOR AND MINOR.

	Tonic.	Subdominant.	Dominant.	Tonic.	
C Major relative					G A G   C C B E F F   G A G C G B   E F F
A Minor.					
G Major relative					B G A   D C C G E D   B G A D C C   G E D
E Minor.					
D Major relative					A B C   D D E F G G   A B C D D E   F G G
B Minor.					

**A Major**  
relative  
**F# Minor**

**E Major**  
relative  
**C# Minor**

**F Major**  
relative  
**D Minor**

**Bb Major**  
relative  
**G Minor**

**Eb Major**  
relative  
**C Minor**

**Ab Major**  
relative  
**F Minor**

Handwritten musical notation for each key signature, showing first and second positions (1. P., 2. P., 3. P., 4. P.) and relative minor/major pairs. Fingerings are indicated by numbers 1-4. Some positions are marked with 'R' for 'Root'.

Handwritten chord progressions for each key signature:

- A Major / F# Minor:** A A G# / C# D B, E F# E / C# D B, A A G# / E F# E
- E Major / C# Minor:** G# A A / B C# B, E E F# / G# A A, B C# B / E E F#
- F Major / D Minor:** A B' B' / C D C, F F E / A B' B', C D C / F F E
- Bb Major / G Minor:** B' B' A / D E' C, F B' A / G E' C, D G A / B' B' A, E' C / F G E'
- Eb Major / C Minor:** B' A' B' / E' C D, G E' A' / B' A' B', E' C D / G E' A'
- Ab Major / F Minor:** A' A' G' / C D' D', E' F E' / A' A' G', C D' D' / E' F E'

For accompaniments in more advanced form refer to "Dallas' Star Banjo Accompanist" (Kennedy)

# HARMONICS.

A very pretty effect can be produced from the banjo by gently checking the vibration of its open strings at certain points which are called "nodes". These nodes are situated at the middle of any open string, *i-e.*, at the 12th fret, also at the 5th, 7th, and 16th frets of the long strings and at the 17th fret of the short one.

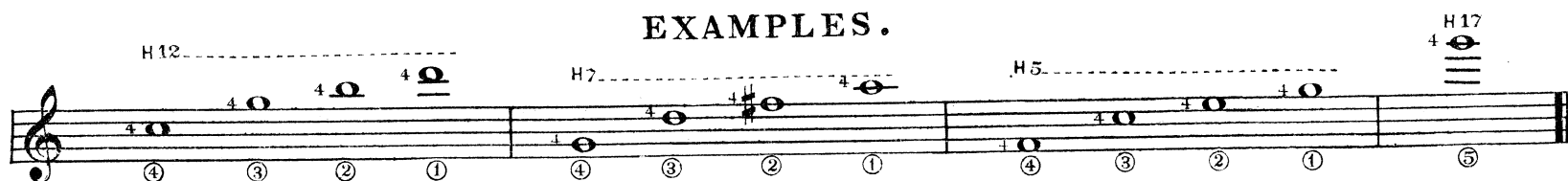
If the 4th string be set in full vibration and then touched for an instant with a needle point or with a left hand finger exactly at the middle of its length, the sound will be an octave above that of the open string.

## LEFT HAND HARMONICS.

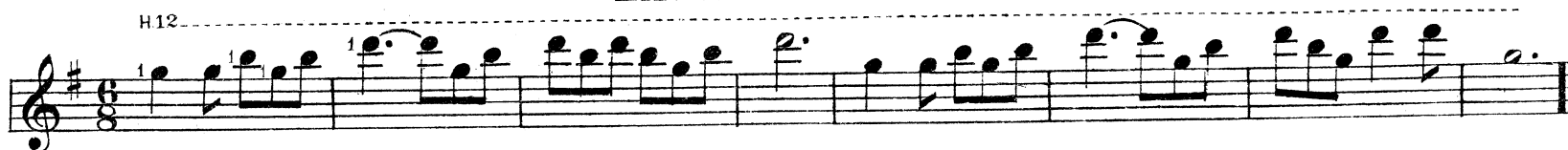
Harmonics are generally classed according to their method of production, whether vibration is checked by the left or the right hand fingers.

The sign or symbol for the former is LH or H followed by the number of a fret, and for the latter RH, similarly.

### EXAMPLES.



### EXERCISE. N<sup>o</sup> 1.

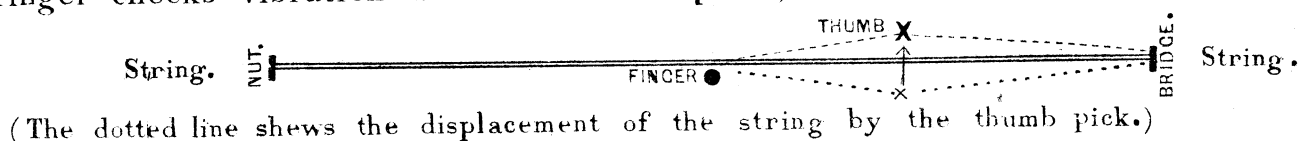


### EXERCISE. N<sup>o</sup> 2.

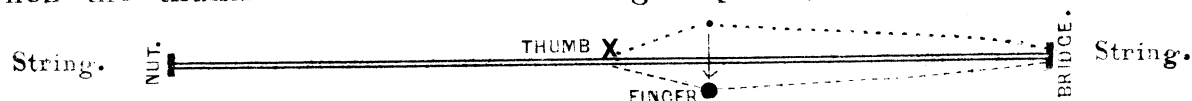


## RIGHT HAND HARMONICS.

There are two different methods of executing Right-hand Harmonics. I. When the first finger checks vibration and the thumb picks, thus:-



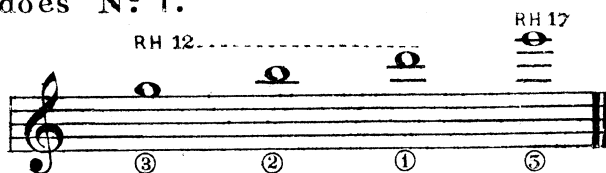
II. When the thumb checks and the finger picks, thus:-



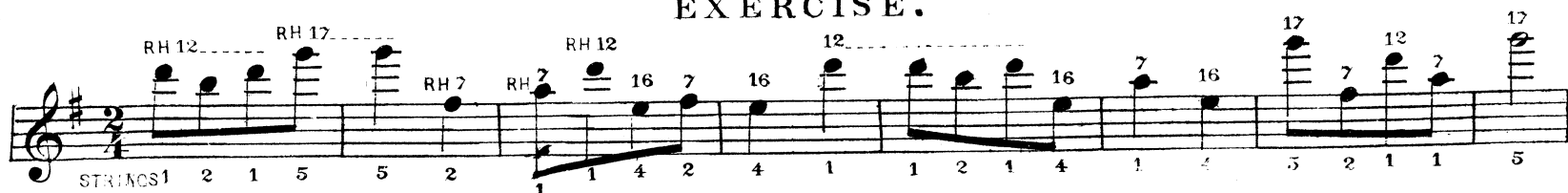
No. II. is more easily acquired, whilst the hand remains in the usual picking position.

Harmonics which are picked close to the nodal points are much brighter and more telling than those picked at a distance from them. N<sup>o</sup> II. allows the finger and thumb to come closer together than does N<sup>o</sup> I.

### EXAMPLE.



### EXERCISE.



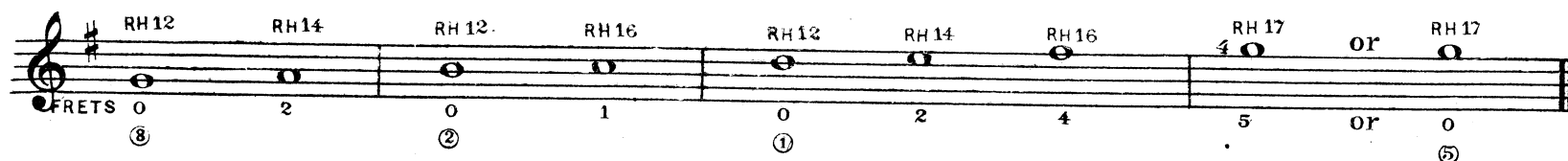
## RIGHT HAND HARMONICS ON STOPPED STRINGS.

51

The 12th fret is the middle of the first string open, but if the string is stopped by a finger at the 1st fret, its middle is at the 13th fret, at which point vibration must be checked.

The performer must take note of what fret a left hand finger is situated, and add twelve to determine the checking point. For Example:- If a finger is at the 4th fret the checking point will be at the 16th fret. Of course stopped string harmonics *can* be obtained elsewhere than at the middle of the string.

### EXAMPLE.

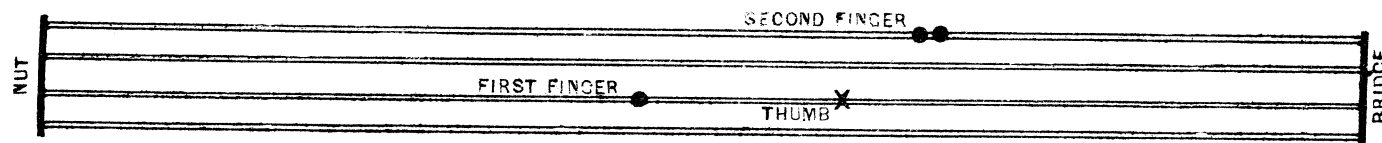


### EXERCISE.



## RIGHT HAND HARMONICS WITH ACCOMPANIMENT.

The right hand harmonic is made according to method N<sup>o</sup> 1, but additional right hand fingers are used to pick other strings at the same time as the harmonic is being executed; as the following diagram will exemplify.



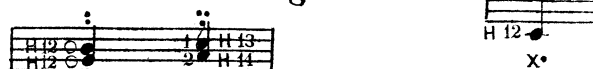
On the staff this style may be represented thus:-



The diamond-shaped note is the actual sound of the harmonic. For a Solo introducing this style of Harmonic see "Old Black Joe" (See Dallas' Banjo List)

When *two* notes are to be played besides the harmonic note, the higher note will be pulled with the third finger, and the lower note with the second finger. thus:-

Two Harmonics can be made at the same time:-



For continued examples and exercises see Parke Hunter's "Artistic Banjo Studies," also, for solos "Blue Bells of Scotland" (varied) and "The Mocking Bird" (varied). (See Dallas' Banjo List)

# SOSTENUTO

OR

## FINGER-TREMOLO WITH THUMB ACCOMPANIMENT.

This pretty and fascinating style of banjo-playing finds favour with every lover of the instrument. It is really more difficult to acquire than it is to execute after acquirement. The art of Sostenuto-Playing is capable of much more development than can be exposed in the few pages available in a general work of this kind. It will therefore be sufficient, for present purposes, to treat upon the subject only in an elementary manner. (The more popular name for the Sostenuto method of playing is Self-Accompanied Style.)

To commence practice demands a fair grounding in banjo study, and should not be entered upon until the student has comprehended the principles of chord-fingering as explained on page 57.

### THE POSTURE OF THE RIGHT HAND.

Rest the little finger on the vellum, to steady the hand, in the usual way. Place the first finger on the first string, say two inches from the bridge. Hold the thumb against the second or other string about three inches from the bridge. Now, commence to move the first finger to and fro as far as possible in each direction, taking care that in its actions it does not touch the thumb.

The movement of the finger in this respect is indicated for instructional purposes by the signs  $\downarrow$  = Down (or nail) stroke, and  $\uparrow$  = Up (or flesh) stroke.

In proper printed music the letter "S" followed by a wavy line, thus *S*~~~~, placed over a note or notes has been adopted as the Sostenuto Sign or Symbol. It is however frequently represented by *tr*~~~~, or by the word *tremolo*, or by several heavy lines drawn through the stems of the notes which have to be sustained or tremoloed.

The object of the movement is to sustain rather than to tremolo notes — hence the term *Sostenuto*. But Sostenuto, comprehensively defined in its application to the banjo, includes thumb accompaniment when necessary.

### EXERCISES.

Before commencing the first four exercises below, hold the thumb steady against the second string and clear of the first finger, as directed above.

After going through the above commence over again reversing the order of the strokes, i.e. — begin with the down stroke  $\downarrow$  instead of the up stroke  $\uparrow$ .



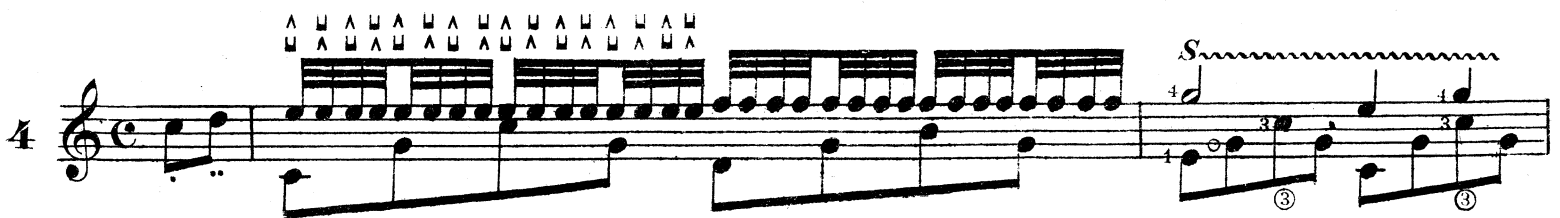
In the following exercise the thumb and first finger must strike the strings together, commencing with the first finger on the up stroke, and then with the down stroke. when repeating.



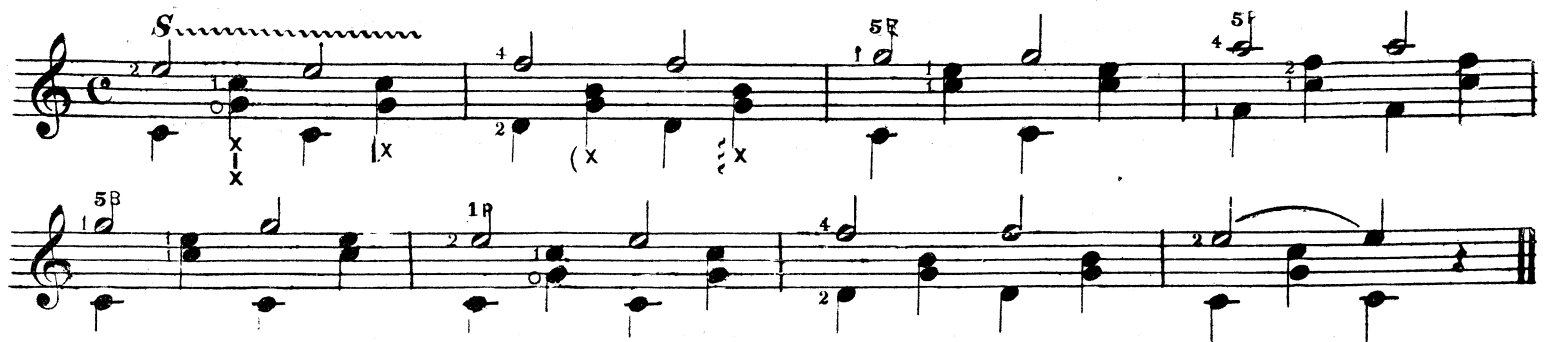
The student having mastered the above can proceed with the following, making two alternate strokes with the first finger to one stroke of the thumb.



The student may now play the following throughout. First time ^ v. Second time v ^.



In the following exercise two strings are introduced in the thumb accompaniment which must be struck together. Such thumb action is indicated thus:  $\begin{smallmatrix} x \\ x \end{smallmatrix}$  or  $|x$ , or  $(x$ , or  $\{x$ , Reverse the order of the strokes as in the preceeding exercises.



### SUSTAINING ON TWO STRINGS.



### SUSTAINING ON THREE STRINGS.



### EXTRACT FROM "LE CHARME"

F. H. BAYLEY.



### EXTRACT FROM "DREAMLAND"

HERBERT J. ELLIS.



For Solos introducing Sostenuto:—"Le Charme." "Dreamland." "San Diego." "Home Sweet Home." For Exercises:—Parke Hunter's "Artistic Banjo Studies." See *Dallas' Banjo List*.

# PLECTRING

55

## OR PLECTRUM PLAYING.

The popularity with which this effective style of banjo-playing has become attended in recent years is entitled to special exposition in a work such as the "Modern School."

Plectring rests principally on the two and fro action over the strings of a small suitably-shaped piece of tortoise-shell called a plectrum (derived from a Greek word which means "to strike.")

The general consensus of opinion is that a stiff plectrum is to be preferred to a slender one, for the reason that all necessary flexibility may be obtained from the first joint of the first finger.

Plectring may be met with in two special forms, viz:- Tremolo and Technique. Tremolo requires so many strokes to be taken to the same note.

Technique demands the use of but one stroke to each note, whether of the same or of different pitch. It also embraces all the mechanical movements of the plectrum that are employed to promote the facile execution of detached notes.

The plectrum is usually plied to the strings slightly inclined in the direction of the down stroke and, at first attempt, about one inch from the bridge. It must be "gripped," (not in a vice-like manner,) between the finger and thumb, so that the finger can bend freely at the first joint. The flexibility obtained from the finger is always the same and does not vary with the amount of material (tortoise-shell) taken up by the plectrum in each different stroke. The conscientious teacher will give his first consideration to the proper 'grip' of the plectrum.

The little finger (its tip, nail or first joint) may rest, or slide along with the motion of the hand on the vellum at times. It is only the accomplished plectrist who can dispense entirely with the finger-rest.

The down and up strokes of the plectrum are indicated or symbolised thus:- Down stroke ♩. Up stroke ^.

### EXERCISES.

The student now comes to the preliminary exercises which are calculated to lead up to the Tremolo.

He is advised not to take up the study of plectring devoting his entire attention to it to the exclusion of everything else, but to get in a certain amount of practice daily along with his other banjo work. In Tremolo, as in Sostenuto, progress is at first slow.

#### EXAMPLES.



#### SCALE.



This scale should be practised daily according to the above examples 1. 2. and 3.

By way of relief from tedium the student may follow on with the melody on the following page.

WRITTEN.

ON 3<sup>rd</sup> STRING.  
Tremolo.

PLAYED.

## THE PLECTRO-GLIDES.

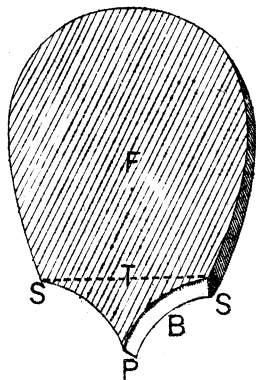
DOWN-GLIDE =  $\square - \square$  or  $\square -$  UP-GLIDE =  $\wedge - \wedge$  or  $\wedge -$

The glides are very useful aids to rapid execution in plectrum technique. On account of its difficulty of acquirement the up-glide is seldom used except in very advanced music.

### EXERCISE ON THE DOWN-GLIDE.

### EXERCISE ON THE UP-GLIDE.

## THE "KENNEDY MODEL" PLECTRUM.



F = FACE.  
P = POINT.  
STSP = TIP.

S and S = SHOULDERS.  
PBS = BEVEL.

This type of plectrum differs from *all* other models in having a sharp pointed tip instead of a rounded blunt one. Its point is formed by the meeting of two concave surfaces called bevels (P B S), which must be perfectly smooth. When the point (P) wears dull from playing the plectrum will require re-pointing. If the distance between T and P is too great the point (P) will not pass over the strings freely. If the distance between T and P is too little the shoulders (S & S) will catch in the strings. The accompanying illustration (enlarged half a size to display its features) will be sufficient to give a clear idea of the nature of the new model plectrum to the student who is about to take on with the study of plectring. This subject is dealt with more fully in Dallas' "Thirty Studies in Banjo Plectring" (Kennedy) the object of which work is to enable the student to acquire what professional plectrists call 'the plectral touch'. Plectring is an interesting study when the student gets over the breaking-in stages. It opens up a world of sustained popular melody that the short, picked notes of ordinary pizzicato do not permit.

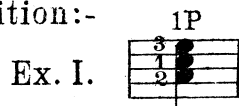
For examples of Plectrum Tremolo the student is referred to:- "Au Revoir" "Zanoni" "Zada" Waltz. and "Dora" (See Dallas' Banjo List)

And for examples of Plectrum Technique to:- "Newport Galop" (Fun and Frolic). "On the Mill Dam" (Fanfar des Dragons). "Skirt Dance" "Mexican Serenade" "Memories of the Past" "Hiawatha" "Coons' Regimental March" (Kennedy's arrangements.)

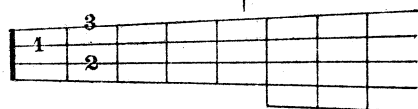
Plectrum Banjo Quartettes. "Memories of the Past" and "Coons' Regimental" Solo 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Banjo.

## CHORD-FINGERING.

One of the most important branches of Banjo study is that which deals with the proper fingering of chords. Single fingers are used for single notes, and *set* groups of fingers are used for chords. When a group is set, or formed up in readiness to produce a chord, the fingers are said to have assumed a chord-fingering. For example, take the three-one-two chord in the 1<sup>st</sup> Position:-



On the fingerboard the fingers would range up thus:-



and would present the shape of a triangle Other chords bring

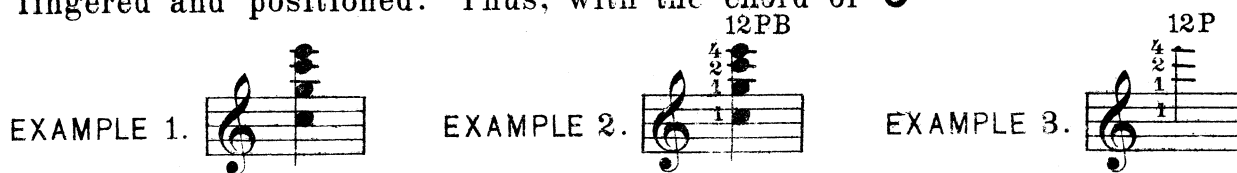
the fingers into a variety of shapes but the English language has no descriptive names for them. The 3-1-2 chord at the 1<sup>st</sup> 5<sup>th</sup> 10<sup>th</sup> or at any position may be called, for purposes of explaining the foundation of chord-fingering, a triangle chord.

Likewise the are also triangle chords, or more correctly, triangular chord-formings. Chord-fingerings are always read from above downwards: 3-1-2 not 2-1-3 in example I.

## CHORD-READING.

It will be evident that if the student knew all the chord-formings he would easily find the proper one if it is marked in the music. For instance if a chord is marked in the music he would have no difficulty in finding it on the fingerboard. It is not necessary for the student to know the *names* of notes so long as he knows where to finger them when he sees them on the stave.

When an experienced performer is engaged in studying out a new piece in chords, his attention is occupied with the chord-reading, rather than with the note-reading. He rightly thinks that it matters not what the *name* of a note might be, so long as he knows whereabouts on the fingerboard to obtain it. When the chords are unfingered, unpositioned and unfamiliar, he is apt to encounter a difficulty which would not exist if they were properly fingered and positioned. Thus, with the chord of C



Example 1. shews the chord only; Example 2. shews it properly fingered and positioned; and Example 3. shews it with the notes removed.

The chord-reading of Example 3. would be a four-two-one-one chord in the twelfth position.

When two or more figures before a chord are alike a barré is already indicated, so that the use of the letter B in 12 PB is deadletter or superfluous.

All the chords, or rather chord-fingerings on the instrument, can be described verbally or on paper in this manner.

The value of having the principles of left-hand chord-fingering reduced to a system, combined with a method of reading, writing and speaking of the various chord-fingerings, is that it enables the teacher to explain to the pupil the finger-board of the Banjo systematically.

The above subject is dealt with in greater detail than a general work such as this will permit, in Dallas' "Star Banjo Accompanist" (Kennedy)

## CHORD-PLAYING

AND  
MODULATION.

HERBERT J. ELLIS.

Scale (C major.)

Scale (A minor.)

Example (C major.)

Example (F major)

Home Sweet Home.

DALLAS "MODERN SCHOOL" (1908)

Chord symbols and fingering numbers are present throughout the score, including: 8P, 5P, 6P, 4P, 8P, 6P, 5P, 8P, 3P, 5P, 8P, 5P, 2P, 7P, 1P, 9P, 9P, slide, 10P, 7P, 7P, 11P, 8P, 6P, 5P, 8P, 4P, 5P, 11P, 10P, 11P, 5P, 6P, 4P, 5P, 4P, 5P, 4P, 1P, 2P, 8P, 7P, 5P, 4P, 9P, 7P, 2P, and various fingering numbers (1, 2, 3, 4).



Extract from A.D. Cammeyers "Enchantment" Waltz.

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5. P. 4 P. 5 P. 5 P.

5. P. 4 P.

3. P. 2. P. 2. P.

*Fine.*

*D.C.*

Detailed description: This block contains the first 14 measures of the 'Enchantment' Waltz. The music is written in 3/4 time with a key signature of one sharp (F#). It features a variety of musical textures, including single notes, dyads, and chords. Fingerings are indicated by numbers 1-4. Pedal points are marked with 'x' and 'P.'. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

Une Pensee Fugitive.

6. P. 5. P. 8. P. 14. P.B.

13. P. 12. P. 8. P. 10. P.

6. P. 5. P. 3. P.

2. P. 5. P.B.

Detailed description: This block contains the first 14 measures of 'Une Pensee Fugitive'. The music is written in 4/4 time with a key signature of one flat (Bb). It is characterized by dense, rapid chordal passages. Pedal points are marked with 'P.' and 'P.B.'. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

## Modulations I.

8P..... 7P..... 6P..... 6P.....

5P..... 4P..... 4P..... 3P..... 2P.....

2P..... 1P..... 2P..... 2P.....

1P..... 2P..... 4P..... 8P..... 4P.....

6P..... 5P..... 6P..... 8P..... 7P..... 6P..... 8P.....

Detailed description: This section contains six staves of musical notation in treble clef, 4/4 time. Each staff features a sequence of chords, primarily triads and dyads, with specific fingerings indicated by numbers 1-4. The chords are labeled with 'P' (Perfect) and a number (e.g., 1P, 2P, 4P, 6P, 7P, 8P). The notation includes various accidentals (sharps, flats, naturals) and stems to indicate the pitch and rhythm of the notes.

## Modulations II.

1P..... 2P..... 3P..... 4P..... 5P..... 6P.....

..... 7P..... 8P..... 9P..... 10P..... 11P..... 12P..... 13P..... 14P..... 15P.....

16P..... 17P..... 18P..... 12P..... 10P.....


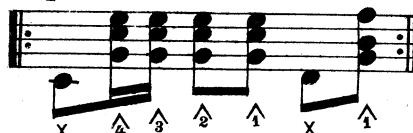
Detailed description: This section contains three staves of musical notation in treble clef, 4/4 time. The notation continues the sequence of chords and fingerings from the previous section. The chords are labeled with 'P' and a number (e.g., 1P, 2P, 3P, 4P, 5P, 6P, 7P, 8P, 9P, 10P, 11P, 12P, 13P, 14P, 15P, 16P, 17P, 18P). The notation includes various accidentals and stems to indicate the pitch and rhythm of the notes.

## ALLA SPAGNOLA.



The "Alla Spagnola" method of performance consists in adapting the Spanish style of guitar manipulation to the Banjo. When employed Alla Spagnola is distinguished principally by its florid showy appearance, and is characterized by a spirit of apparent abandonment. It therefore finds favour when displayed on the concert stage. On the Continent it is more frequently used for elaborating accompaniments to vocal and instrumental solos. The *tempo* that probably best lends itself to Alla Spagnola is the Bolero which is of Spanish origin.

In these pages it is only purposed to touch upon this branch of the Banjo art in light manner so as to give the student a first general impression of the subject. It must suffice under these circumstances to give but illustrations of the alla spagnola movement.

*Explanatory.* All strokes across the strings from low to high are called down strokes and are indicated thus  $\sqcup$ . If it is desired to strike with any particular finger, the number of that finger is inserted thus  $\sqcup$  or  $\sqcup$   $\textcircled{2}$  or  $\sqcup$   $\textcircled{3}$  and so on. The same applies to the upstroke which is indicated thus  $\wedge$  and thus  $\wedge$  or  $\wedge$   $\textcircled{2}$  or  $\wedge$   $\textcircled{3}$  &c.  $x$  = Thumb pick.

Down strokes.	Up strokes.
Ex. I. 	Ex. II. 

In the above examples the fingers should move like the opening or closing of a collapsable fan—one rib at a time—the knuckle joint remaining stationary like the pivot or centre of the fan. To move the hand and fingers at the same time produces abortive results. At the commencement of practice it is better to take Examples I and II in the manner below, and then practise each bar complete afterwards:-

Down strokes.	Up strokes.
Ex. I. 	Ex. II. 

## OBSERVATIONS.

A chord may be played either down or up with *all* the fingers in succession. In which case it will be of longer duration.

A chord may be played with *all* the fingers downwards and upwards without interruption – and *vice versa*. Then its duration will be longer still.

A chord may be sustained indefinitely by repeated or continuons alternate sweeps with all the fingers.

It is however out of the province and beyond the scope of any work dealing with the general principles of Banjo playing to include the higher branches of the art in detail, between its covers. The interested student is accordingly referred to Dallas' "The Banjo, Alla Spagnola" (Kennedy)

## END OF TUTOR.

NOTE. For the benefit of those who may wish to vary or relieve their study by a little occasional amusement a few popular selections with Banjo or Piano accompaniment are appended.

## APPENDIX.

## DICTIONARY OF SIGNS, TERMS AND ABBREVIATIONS.

A = for, by, in, to.  
 Accelerando; gradually increase the tempo.  
 Accordatura; Tuning. The Acc: of the Banjo is D.B.G.  
     C.G. reading from 1<sup>st</sup> string downwards.  
 Adagio; Very slow.  
 Allegretto. Tempo between Allegro and Andante.  
 Allegro; Lively.  
 Al; To the. Dal; From the.  
 Alla Spagnola or Spanish style.  
 Alternants: x . . . in Alternate picking.  
 Andante; Fluently.  
 Arpeggio; Playing the notes of a chord in quick succession.  
 Cadence or Cadenza; An ornamental passage.  
 Chanterelle; The first or melody string of an instrument.  
 Coda; The end.  
 Col; with. Colla; with the. Con; with.  
 Da Capo, D.C.; Begin again.  
 Drumming; Hammering the strings with the right hand thumb. Used in Alla Spagnola style.  
 Étouffé; Stifled, smothered, damped tone.  
 Fine; the end.

Forte; *f.* loud, strong.  
 Fortissimo; *ff.* very loud.  
 Pause;  $\frown$ , to prolong a note or rest.  
 Piano; *p.* soft.  
 Pianissimo; *pp.* very soft.  
 Presto; very quick.  
 Primo; the first.  
 Rasgado; Drawing the thumb or fingers across the strings to produce an arpeggio effect. Much used in the Spanish style of playing.  
 Ritardo; Delay by degrees, abbreviated, *ritar.*  
 Ritenuto; Delay at once, abbreviated, *rit.*  
 Rallentando; *rall.* Slower  
 Rullando; Rolling drum-like on the vellum.  
 Sostenuto; *S.* Self accompanied style  
 Slide; light line between notes. In Glissando the intermediate notes are picked, in Slide, not.  
 Staccato; short and distinct.  
 § = Segno or Sign.  
 Vivace; quick, brisk, light.  
 Volti Subito, V.S; turn over quickly  
 Tacet; Silent.

## SIGNS.

## / Slur - Snap \

H or L H (capitals) = left hand harmonic  
 R H = right hand harmonic

$\text{p} - \text{p}$  = Glide (glissando) strike intermediate notes.  
 $\text{p} - \text{p}$  = Slide Do not strike intermediate notes.  
 $\frown$  = Pause on note or on rest.  
 § = Ordinary sign to refer to from one place to another  
 $\Phi$  = Usual Coda Sign.  
 $\text{trm}$  = Tremolo.  
 $\text{trm}$  = Tremolo.  
 $\text{V}$  = Vibrato.  
 $\text{V}$  = Vibrato.

① ② ③ ④ &c = circlets. Usually placed under notes to indicate upon which strings the notes above them are to be played.

$\text{p}$  a note with an additional semiquaver stem = Old style of indicating the short or Octave string

$\sqcup$  = Plectral sign for Down stroke

$\wedge$  = " " " Up "

$\sqcup$  — or  $\sqcup$  —  $\sqcup$  } Plectroglides { Down-glide  
 $\wedge$  — or  $\wedge$  —  $\wedge$  } Up-glide

. First finger-pick { In alternate picking  
 .. 2<sup>nd</sup> do { these are called  
 x Thumb-pick { Alternants

$\text{S}$  { Sustain.  
 $\sqcup$  { Down. } Signs used in Sostenuto  
 $\wedge$  { Up.

Alla Spagnola Signs.  
 See Dallas "Banjo Alla Spagnola" (Kennedy)

x — x Thumb glide.  
 . — . Finger glide.

$\left\{ \begin{array}{l} \text{[ ]} \\ \text{[ ]} \\ \text{[ ]} \\ \text{[ ]} \\ \text{[X]} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{or } \text{[1]} \\ \text{or } \text{[2]} \\ \text{or } \text{[3]} \\ \text{or } \text{[4]} \end{array} \right\}$	Strike the strings downwards with the	$\left\{ \begin{array}{l} \text{1st} \\ \text{2nd} \\ \text{3rd} \\ \text{4th} \\ \text{Thumb} \end{array} \right\}$	Finger.
$\left\{ \begin{array}{l} \wedge \\ \wedge \\ \wedge \\ \wedge \\ \wedge \end{array} \right\}$	$\left\{ \begin{array}{l} \text{or } \wedge \\ \text{or } \wedge \\ \text{or } \wedge \\ \text{or } \wedge \end{array} \right\}$	Strike the string upwards with the	$\left\{ \begin{array}{l} \text{1st} \\ \text{2nd} \\ \text{3rd} \\ \text{4th} \\ \text{Thumb} \end{array} \right\}$	Finger.

# A SHORT SELECTION OF PIECES

63

PROGRESSIVELY ARRANGED.

## LILY BELLS.

SCHOTTISCHE.

HERBERT J. ELLIS

Tempo di Schottische.

SOLO BANJO

2<sup>nd</sup> BANJO

*D. C. then to Trio.*

Trio.

5.P.

3.P.B.

*D. C. al Fine.*

# ALEXANDRA.

## GAVOTTE.

C. HUDSON

Tempo di Gavotte.

SOLO BANJO.

2<sup>nd</sup> BANJO.

1. 2.

1. 2 B

2. 4

D.C. first part then to Trio.

Trio.

1. 2.

D.C. at Fine.

Full music size with piano accompts



# QUEENIE.

VALSE.

HERBERT J. ELLIS.

Tempo di Valse.

SOLO BANJO.

2<sup>nd</sup> BANJO.

The musical score for 'Queenie Valse' is written for two banjos. The first system is marked 'Tempo di Valse.' and includes a 'Solo Banjo' and '2nd Banjo' part. The second and third systems continue the melody. The fourth system ends with a 'Fine.' marking. The fifth system is marked 'animato' and '4.P.' (Fourth Part).

The musical score for 'Queenie Valse' is written for two banjos. The first system is marked 'Tempo di Valse.' and includes a 'Solo Banjo' and '2nd Banjo' part. The second and third systems continue the melody. The fourth system ends with a 'Fine.' marking. The fifth system is marked 'animato' and '4.P.' (Fourth Part).

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Full music size with piano accompt-  
DALLAS' modern school for the Banjo.

D.C.

# THE LEADER.

## MARCH.

C. HUDSON.

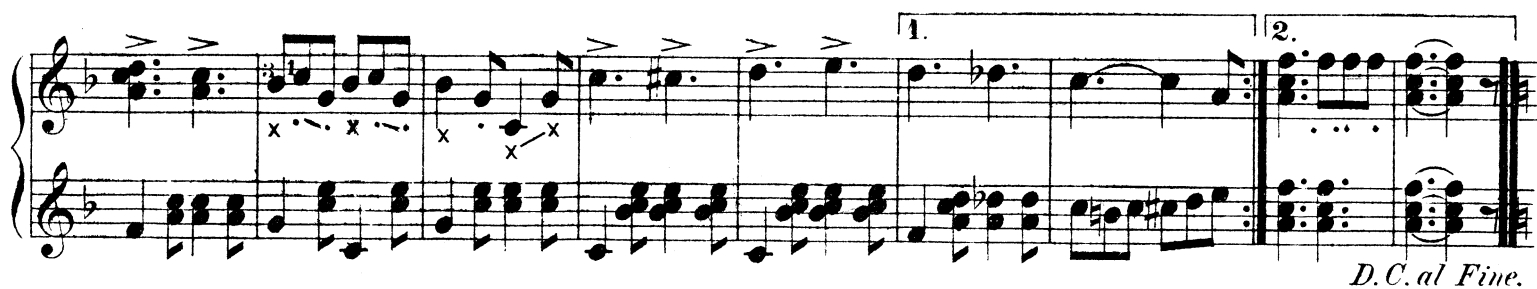
Introduction.

SOLO BANJO.

2<sup>nd</sup> BANJO.

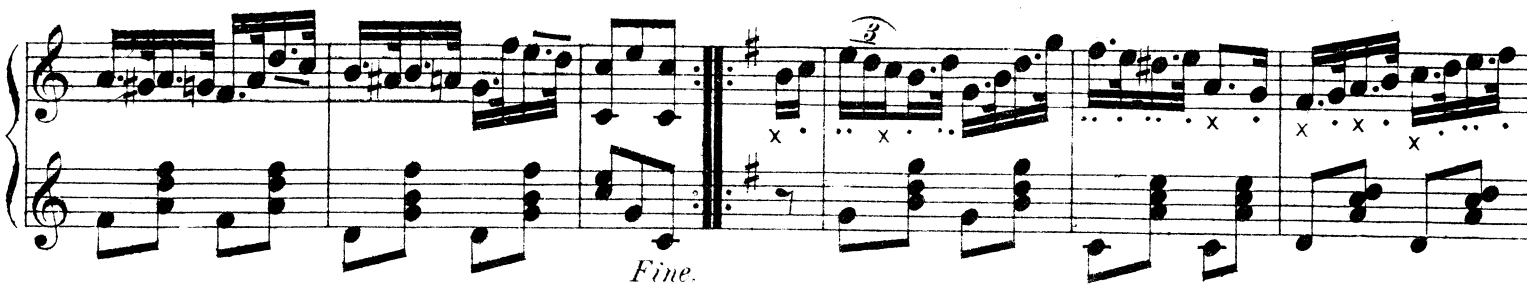
March.

Full music size with piano accompts



## INTERNATIONAL HORNPIPE.

EXERCISE IN ALTERNATE PICKING GLIDE & SNAP



DALLAS' modern school for the Banjo.

## THE LILLA SCHOTTISCHE.

J. E. BREWSTER.

SOLO BANJO.

2<sup>nd</sup> BANJO.

Trio.

# BREWSTER'S MINOR MARCH.

J E BREWSTER.

**Maestoso.**

SOLO BANJO.

2<sup>nd</sup> BANJO.

The musical score is written for Solo Banjo, 2nd Banjo, and piano accompaniment. It is in 2/4 time and the key of B-flat major (two flats). The tempo is marked "Maestoso". The score consists of six systems of music. The Solo Banjo part is written in treble clef, and the 2nd Banjo part is written in treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes various musical notations such as chords, single notes, rests, and dynamic markings. The first system starts with a forte (*f*) dynamic. The second system includes first and second endings. The third system includes piano (*p*) dynamics and fingerings (e.g., 3.P., 4., 1.P.). The fourth system includes fortissimo (*ff*) dynamics and fingerings (e.g., 3.P., 3.). The fifth system includes piano (*p*) dynamics and fingerings (e.g., 5.P., 1.P., 3.P.). The sixth system includes forte (*f*) dynamics and fingerings (e.g., 1., 3.). The score concludes with a "Fine." marking.

Published in the "Brewster Banjoist" (with piano accompts)

*Fine.*

Piano introduction for 'Danse Fantastique'. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system features a melody in the right hand with a '1 P.' (first position) marking and a piano (*p*) dynamic. The left hand provides a harmonic accompaniment. The second system continues the melody and accompaniment, with a '1 P.' marking in the right hand and a 'D.C.' (Da Capo) instruction at the end.

# DANSE FANTASTIQUE.

J. E. DALLAS.

Staves for Solo Banjo and 2nd Banjo. The Solo Banjo part is in 12/8 time. The 2nd Banjo part provides a rhythmic accompaniment. The Solo Banjo part includes a '3 P... 4 P...' (third and fourth positions) marking. The 2nd Banjo part includes a 'x' marking.

First system of piano accompaniment. The right hand features a melody with a '3 P... 4 P...' marking. The left hand provides a harmonic accompaniment. The system concludes with a '1.' marking and a 'x' marking.

Second system of piano accompaniment. The right hand features a melody with a '4 P...' marking. The left hand provides a harmonic accompaniment. The system concludes with a '2.' marking and a 'Fine' instruction.

Third system of piano accompaniment. The right hand features a melody with a '4 P...' marking. The left hand provides a harmonic accompaniment. The system concludes with a 'bass string' marking and a '0' marking.

Fourth system of piano accompaniment. The right hand features a melody with a '1.' marking. The left hand provides a harmonic accompaniment. The system concludes with a '2.' marking and a 'D.C.' (Da Capo) instruction.



## BOSTON JIG.

ALF WOOD.

SOLO BANJO.

2nd BANJO.

5 P.

*Fine.*

*D.C.*

## SUNBEAM SCHOTTISCHE.

SOLO BANJO

2nd BANJO.

*Fine.*

*D.C.*

DALLAS' modern school for the Banjo.

# A MISCELLANEOUS SELECTION OF SOLOS

with  
PIANOFORTE ACCOMPANIMENTS.

## SAILOR'S HORNPIPE.

Arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

The musical score for "Sailor's Hornpipe" is presented in three systems. Each system consists of a Banjo staff and a Piano staff. The Banjo staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The Piano staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The Banjo part includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes marked with 'x' indicating specific fret positions. The Piano part includes various musical notations such as chords, eighth notes, and rests, with a dynamic marking of 'p' (piano) at the beginning. The score is divided into three systems, each with a Banjo staff and a Piano staff. The first system has a key signature change to G major. The second system has a key signature change to D major. The third system has a key signature change to G major. The score ends with a double bar line and repeat signs.

## THE TIVOLI JIG.

Tune 4<sup>th</sup> string to D

Arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

First system of musical notation, measures 1-4. The system consists of a single treble staff and a grand staff (treble and bass). Measure 1 has an 'x' over the first note. Measures 2 and 3 are marked with '1.' and '2.' respectively. Measure 4 contains triplets and 'x' marks over the last two notes.

Second system of musical notation, measures 5-8. Measure 5 is marked 'Har. 7th fret' and 'Har. 12'. Measures 6 and 7 contain triplets. Measure 8 has 'x' marks over the last two notes.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked with '1.' and '2.' respectively. Measures 11 and 12 continue the melodic and harmonic patterns.

Fourth system of musical notation, measures 13-16. This system continues the musical piece with consistent melodic and harmonic structures across the four measures.

# THE MELROSE WALTZ.

Tempo di Valse.

Composed by J. E. DALLAS.

BANJO.

PIANO.

*p*

*p*

2. P.

*Fine.*

Published full music size with additional parts and second banjo accompts  
DALLAS' modern school for the Banjo.

The musical score is arranged in three systems, each with a single treble clef staff (likely for Banjo) and a grand staff (treble and bass clefs for Piano). The key signature is one sharp (F#). The first system includes a melody with slurs and triplets, and piano accompaniment with chords and single notes. The second system features a melody with triplets and first/second endings, and piano accompaniment with chords and single notes. The third system includes a melody with slurs and triplets, and piano accompaniment with chords and single notes. The score concludes with a double bar line and a final key signature change to two sharps (D#).



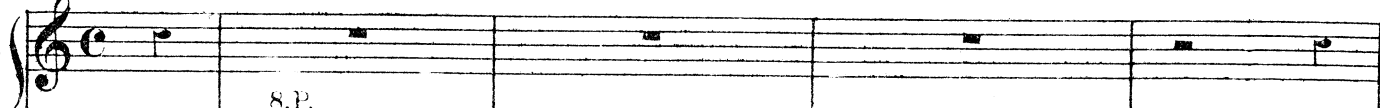


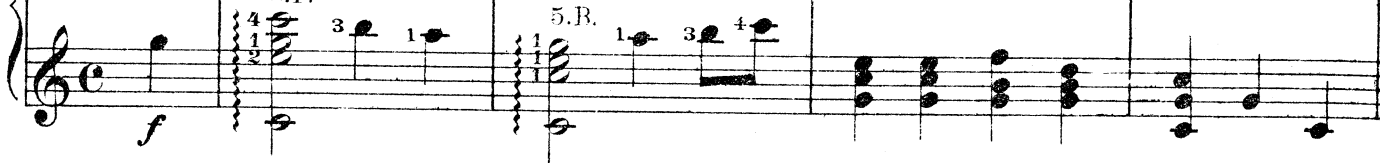
# FAVORITE SONGS:

WITH THE ACCOMPANIMENTS SPECIALLY ARRANGED.

## THE BLUE BELLS OF SCOTLAND.

**Moderato.**

VOICE. 

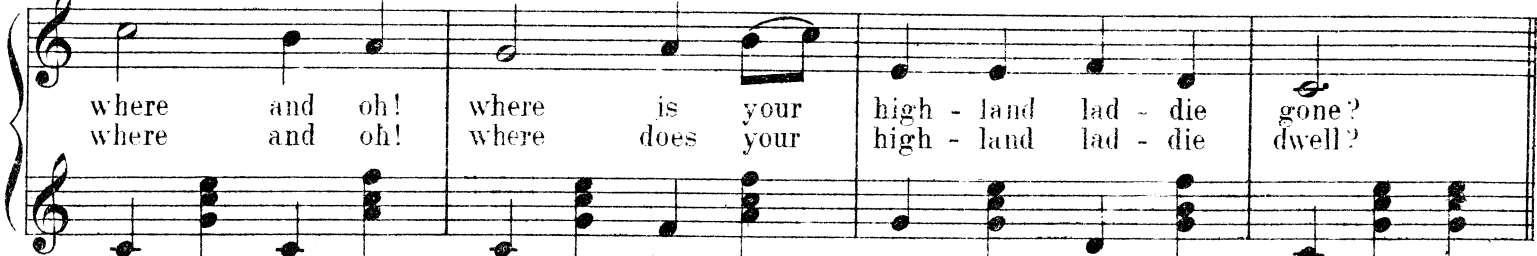
BANJO. 

1. Oh! where and oh! where, is your high - land lad - die gone? Oh!  
2. Oh! where and oh! where, does your high - land lad - die dwell? Oh!

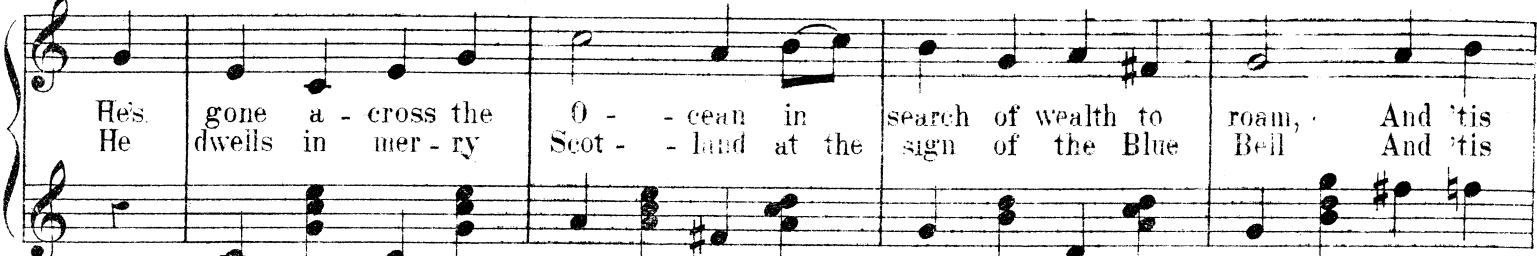
*p*



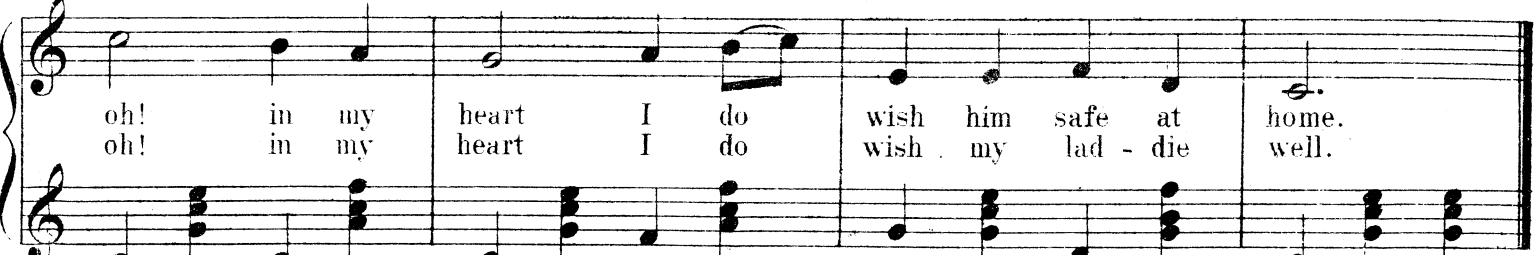
where and oh! where is your high - land lad - die gone?  
where and oh! where does your high - land lad - die dwell?



He's gone a - cross the O - - cean in search of wealth to roam, And 'tis  
He dwells in mer - ry Scot - - land at the sign of the Blue Bell And 'tis



oh! in my heart I do wish him safe at home.  
oh! in my heart I do wish my lad - die well.



# I'M GOING BACK TO DIXIE.

79

Arranged by HERBERT J ELLIS.

Bass string Solo ad lib.

SYM: 

VOICE: 

BANJO: 

Dix - ie I can't stay here no long - er, I am grow - ing old and fee - ble, My  
head is bending low, I'm go - ing back to Dix - ie and I must go.

CHORUS.

I'm go - ing back to Dix - ie I'm go - ing back to Dix - ie I'm go - ing where the  
or - ange blossoms grow, I hear the child - ren call - ing, And  
see their sad tears fall - ing, I'm go - ing back to Dix - ie, and I must go.

2.  
I've hoed the fields of cotton,  
I've worked upon the river,  
I used to say if I got off,  
I'd go back there no never!  
But time has changed the old man,  
His head is bending low,  
He's going back to Dixie.  
And he must go.

Chorus.

3.  
I'm travelling back to Dixie,  
My step is slow and feeble,  
I pray the Lord to help me,  
And keep me from all evil,  
And should my health forsake me,  
Then kind friends come and take me,  
My hearts turned back to Dixie  
And I must go.

Chorus.

# SWANEE RIVER.

## OLD FOLKS AT HOME.

VOICE.      

SYN:      

Way down up-on the  
Swa-nee River Far, far a-way, There's where my heart is turning ev-er,  
There's where the old folks stay. All up and down the old cre-a-tion, Sad-ly I  
roam, Still longing for the old plan-ta-tion, And for the old folks at home.  
**REFRAIN.**  
All the world is sad and drea-ry Ev'-ry-where I roam,  
Oh! dark-ies how my heart grows wea-ry, Far from the old folks at home.

2.  
All round the little farm I wander'd  
When I was young,  
Then many happy days I squander'd,  
Many the songs I sung.  
When I was playing with my brother,  
Happy was I,  
Oh! take me to my dear old mother,  
There let me live and die.

All the world & c.

3.  
One little hut among the bushes,  
One that I love,  
Still sadly to my mem'ry rushes,  
No matter where I rove.  
When will I see the bees a humming,  
All round the comb,  
When will I hear the banjo strumming,  
Down in my dear old home.

All the world & c.

# MY OLD KENTUCKY HOME.

SYM. *p*

VOICE. 1. The sunshines bright in the old Kentucky home, 'Tis summer, the darkies are gay, — The

BANJO.

corn tops ripe, and the meadows in the bloom, While the birds make mu-sic all the day. — The

young folks roll on the little cabin floor, All merry, and happy, and bright, — By'n by hard times come a

*pp* Refrain.  
knocking at the door, Then my old Kentucky home, good night... Weep no more, my la-dy, Oh! weep no more to-

*pp*

day, We will sing one song for the old Kentucky home, For the old Kentucky home far a way. —

2.

They hunt no more for the possum and the coon,  
On the meadow, the hill, or the shore,  
They sing no more by the glimmer of the moon,  
On the bench by the old cabin door,  
The day goes by like a shadow o'er the heart,  
With sorrow, where all was delight,  
The time has come when the darkies have to part,  
Then my old Kentucky home, good night.

CHORUS. Weep no more &amp; c.

3.

The head must bow and the back will have to bend,  
Where ever the darkie may go,  
A few more days and the trouble all will end,  
In the field where the sugar canes grow,  
A few more days for to tote the weary load,  
No matter, 'twill never be light,  
A few more days till we totter on the road,  
Then my old Kentucky home, good night.

CHORUS. Weep no more &amp; c.

SOLO BANJO.

# 203 - RUGBY PARADE.

OLLY OAKLEY.

MARCH. 

2nd STRAIN 

3rd STRAIN 

TRIO. 

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Banjo Solo.

376.

## PILGRIMS CHORUS.

Arr by Will Blanche.

1st Strain. 

2nd Strain. 

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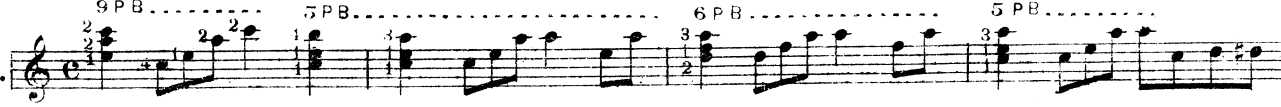
Banjo Solo.


377.

## RENDEZ-VOUS.

W. Aletter.

1st Strain. 

2nd Strain. 

Trio. 

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Banjo Solo.

378.

## TILL THE BOYS COME HOME.

Ivor Novello.  
Arr by Olly Oakley.

1st Strain. 

Refrain. 

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BANJO SOLO.  
224.

## SPRING SONG. Mendelssohn.

Arr: by Parke Hunter.

Allegretto Grazioso.

5P.



BANJO SOLO.  
227.

## RUBINSTEIN'S MELODY.

Arranged for the Banjo in G Major

6P

5P

8P

11P by Parke Hunter.



BANJO SOLO.  
379.

## "HUMORESKE"

by Anton Dvorák (Op. 101, No. 7.)

Arr. by Olly Oakley.

Poco lento e grazioso.

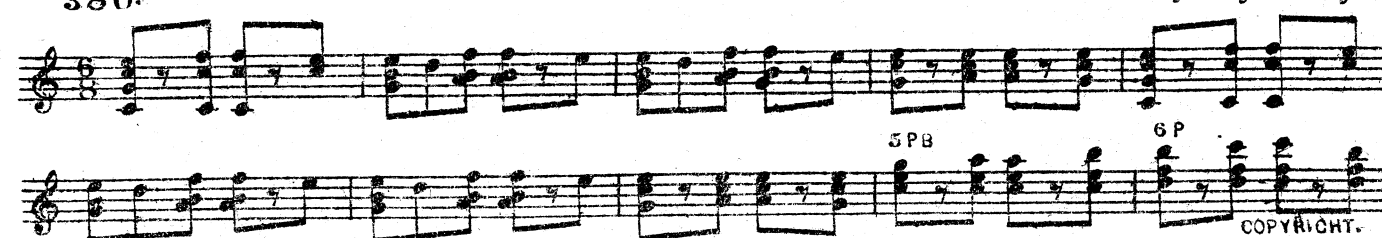


BANJO SOLO.  
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J. OFFENBACH.

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